SCREEN | RADIO | MUSIC | STAGE

VARIETY

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B'WAY'S SALZBURG FESTIVAL

This Was Once Strictly a Gag

An ad agency's staff producer was in process of rehearsing the comedy contingent of a network variety show when he suddenly became exasperated with the script. Turning upon a trio of gag writers standing around the studio, the producer demanded, 'Which one of you wrote this gag?'

One of the trio readily spoke up. Glaring at him, the producer asked, 'And who said you were a comedy writer?'

The object of the sarcasm blinked at his accuser and said, 'Comedy writer? Who said I was a comedy writer? All I said in applying for the job was that I was over 38.'

Theatre Circuit, Gov't in Partnership On Stage Show to Explain Rationing

Skouras theatre circuit in New York has gone into partnership with the Department of Agriculture and the Office of Price Administration to eliminate an occasional double-feature by explaining food rationing to Mrs. Housewife. It's all to be done by the revival of the 'Living Newspaper' technique of stage production, founded during the days of the Federal Theatre.

The chain is sharing in the cost of a stage production, explaining food rationing, which will tour Skouras theatres in the metropolitan area, subbing for a second feature. Elia Kazan, who has just staged two current Broadway hits, 'Harriet' and 'Skin of Our Teeth,' is directing.

Unit opens at Skouras' Academy of Music on 14th street, Manhattan, March 31, then tours other houses on the circuit. It will play other theatres after running through the Skouras houses. Similar units are expected to be formed in Chicago and on the Coast and the production is being boiled down into simpler form for amateur presentation.

Skouras, in return for the first-run

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Chambermaid Actors

When hotelmen elsewhere learn what goes on in Seattle they may follow suit.

Advance agent, in making reservations for cast of a touring legiter, was informed that, because of a labor shortage, the rooms would be available only if the actors make their own beds.

A.K. Actors Now OK for Screen

Renewed interest is being shown by Hollywood in older legit performers, eastern production departments of major companies reporting that chances of setting such talent is now best in years.

Placements, being made on a larger scale, serve purpose of providing new characters for the screen, while simultaneously cutting down the high cost in using established Hollywood character actors.

Where known character actors, commanding salaries ranging from $1,000 to $2,000 weekly, have been used, replacements are now being found at 10% to 20% of the cost.

RKO Credits Radio With Boosting Class B Film Into Class A Grosses

Having reached the saturation point in the use of spot radio for the exploitation of its production, 'Hitler's Children,' RKO-Radio Pictures Corp. credited broadcasting Monday (15) with being largely instrumental for the film's boxoffice success. 'Hitler's Children,' which had been budgeted as a Class B picture, was given intensive air plugging in various key cities, with the result that the b.o. takes in these markets have gone away over the anticipated figures.

The radio campaign had been keyed with local newspaper advertising.

Town Minus Theatre Until Tax Is Repealed

El Monte, Cal., March 16.

As a protest against the new local tax of one cent on every admission, the Valley and El Monte theatres, operated here by James Edwards and Art Sanborn, closed their doors with the declaration that they will stay dark until the ordinance is repealed.

New levy, which goes into effect tomorrow (Wednesday) would nick the two houses more than $5,000 annually.

PRE-NAZI CULTURE TO HAVE REVIVAL

Outstanding Old World Musical Event to Have Renaissance with Works of Such Composers as Lehar, Wolf-Ferrari, Stolz, Straus, Korngold

REFUGEE TALENT

American edition of Austria's Salzburg Festival is shaping up for Broadway this fall, with some of the top Viennese and other refugee talent that contributed to pre-war European culture expected to participate. Festival was Europe's outstanding musical event before the Nazis took over.

Old World flavor will be brought to Broadway principally via operetic ventures, with tentative production schedules calling for works of such composers as Ermanno Wolf-Ferrari, Franz Lehar, Robert Stolz, Erich Wolfgang Korngold, Oscar Straus and others who shared the spotlight in the pre-Hitler days.

Definitely set thus far is a presentation of Korngold's opera, 'Kathrin,' which was presented in Stockholm in 1937. It'll be the initial performance of the opera in America, with Korngold, currently on the Coast, coming east to arrange for its production and to conduct. He's

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Sunday Legit B.O. Also Big on Road

Minneapolis, March 16.

Sunday has come back on the road as a big day for legit touring shows, and even Sunday matinees, having their first whirl, are getting a big play, according to Warren O'Hara, company manager for 'Arsenic and Old Lace.' It's all because of war workers' trade, he says.

Before radio and films attained high popularity, Sunday night here, for example, was one of the best of the week for legit road attractions. It finally, however, became unprofitable, and so shows eliminated it entirely, starting their engagements on Monday. 'Arsenic's' Sunday performances here were the first in many years.

ASCAP Looks Likely to Split Record $1,200,000 Plum for 1st 1943 Quarter

ASCAP will likely split a record royalty plum for the first quarter of 1943. The Society's collections for January as well as February figured over $500,000 a month, and the indications are that the current month (March) will bring a similar accumulation of receipts. The distribution for the present quarter may run as high as $1,200,000.

January's was the first $500,000 month since the termination of the old deal with radio (December, 1940). So far the Society has not been adversely affected in the least by the shutdown of outlying amusement spots because of gas rationing and the pleasure-driving ban. Such shrinkage has been more than balanced by the expansion of amusement places in the major population centers.

What will help make a larger net available for distribution is the sharply reduced cost of ASCAP's operation. It is 30% less than it has been in previous years. The overhead this January (1943) was $100,000, while the nut for the like month of '42 came to $130,000.

Strictly for 4-F's

New edict of selective service officials making men between 38 and 45 again eligible for draft by the Army resulted in wholesale turndowns on loans for income tax purposes.

While the personal finance companies had made concerted campaigns to get tax-loan business via newspaper ads and radio plugs, they made it a point to determine the applicants' status in the draft.

See Met Opera Touring Camps

Requests from servicemen for 'ham 'n' egg' operas is expected to result in the Metropolitan Opera Co. trouping the army camps and navy bases. If plans now under way jell, the Met singers will tour the larger American camps and bases in a series of cuffo performances upon completion of the company's Chicago season next month. The 'ham 'n' egg' opera would consist of such populars as 'Cavalleria Rusticana,' 'Pagliacci,' 'Aida,' etc.

It's one of the most ambitious undertakings initiated to date by USO-Camp Shows execs in its morale hypo program on behalf of the fighting boys. Pointed out that literally thousands of requests have been received for the operatic stint, with the classical appetites of the doughboys and sailors whetted in recent months by solo performances of individual opera stars appearing gratis at the military posts.

Gino Baldini, head of the concert division at USO-Camp Shows, will huddle with Edward Johnson, general manager of the Met Opera, in

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In Venezuela They Vote Top Actors Life Pensions

Caracas, March 16.

Municipal council here will present a gold medal and a life pension to Venezuela's outstanding actor, Antonio Saavedra. The actor, whose troupe has played in most Latin-American cities and in Spain during the past 40 years, will be the second Venezuelan stage star so honored. The other was Teofilo Leal.

Saavedra, reputedly impoverished, has been ailing recently.

Attack on Mankiewicz By Hearst Papers Linked To 'Citizen Kane' Scripting

Manner in which the Hearst papers played up the drunken driving charge lodged last week against scenarist Herman J. Mankiewicz by Beverly Hills, Cal., police as result of a head-on crash last Thursday (11), has confounded the Hollywood and New York show bunch. The Hearst papers' spread on the story, particularly in the N. Y. Journal-American and the N. Y. Daily Mirror, was believed by many to stem from the fact that Mankiewicz co-scripted with Orson Welles the latter's production of 'Citizen Kane,' which subsequently resulted in squawks from William Randolph Hearst, who claimed the film was distortedly based on his life.

Journal-American gave the story a big spread on Monday (15), devoting over a column with illustrations to the accident and felony charge facing Mankiewicz, while the Mirror gave the story unusual prominence in its Saturday (13) edition. With the exception of the two Hearst sheets, scant attention was paid to the incident by the other N. Y. dailies.

Journal-American story used extensive quotes from Beverly Hills police authorities anent 'protecting the streets of this community

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READ WHAT THE CRITICS SAY ABOUT THE MOON IS DOWN On pages 12-13

Martha Raye Gave Soldiers What They Wanted Most—'Laughter and Songs'

By GEORGE ROSEN

Back in America after her four months' USO-Camp Shows tour of fighting sectors, nine weeks of which were spent ducking bombs and machine gun bullets on a solo tour of the front lines in French North Africa, Martha Raye disclosed in N. Y. Monday (15) that she's going back to Africa as soon as she winds up her single film commitment for 20th-Fox. The actress leaves for the Coast the latter part of this week to appear in the film version of 'By Jupiter,' in which Laurel & Hardy will also be featured.

Weighing 22 pounds less than when she started out Oct. 30 with Kay Francis, Mitzi Mayfair and Carole Landis, and showing the effects of eight days' hospitalization with yellow fever in Africa, Miss Raye nevertheless said 'she can't get back soon enough.'

The actress, who was made an honorary captain—the only woman to be so honored by the U. S. Army—told an exciting story of how during a three-day raid she remained in a slit trench with about 200 soldiers and entertained them. As the lone trouper in Africa after the three others in the all-femme contingent left for home, she did four shows a day, of an hour and 40

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Labor Attacks On Rickenbacker Not Halting Film Biog

Attacks against Capt. Eddie Rickenbacker by labor interests, including unions in show business, because of the remarks he publicly made about absenteeism, are not expected to deter plans for production of a picture based upon the flyer's life.

Winfield R. Sheehan, who obtained rights from Capt. Rickenbacker for the film and immediately interested 20th-Fox on financing and distribution, states that he already has several writers working on a script. He declines to name the scribes.

20th-Fox is reported to have advanced coin for the purpose of carrying writers and for other preliminary expenses.

Jules Stein Bruised In H'wood Auto Crash

Hollywood, March 16.

Jules Stein, Music Corp. of America prexy, was injured when his car tangled with another in Hollywood. He had a scalp wound stitched and was treated for body and knee injuries.

Woman passenger in the other car was more seriously injured and both cars badly damaged.

Danny Kaye Will Head H'wood Red Cross Tour

Hollywood, March 16.

Hollywood Red Cross Caravan, similar to the Hollywood Victory Caravan, will tour New York, Washington, Detroit and Chicago, starting April 5 on a fund drive for the Red Cross. Danny Kaye will emcee the show, which will tee off at Madison Square Garden.

Sylvia Fine (Mrs. Kaye) will write special material for her husband and Mervyn LeRoy will do the staging. Rehearsals get under way next week.

Jack Benny Mends

Chicago, March 16.

Jack Benny recovering from pneumonia is expected to train for Phoenix, Ariz., next Sunday (21) for a two or three week rest before continuing to Hollywood.

It now appears that Benny will not return to the air on March 28, as originally planned, but may on April 4. Mary Livingstone is leaving here tomorrow (17) for Hollywood and will appear on the March 21 broadcast from there with Orson Welles.

20th Signs DiGatanos

Jane and Adam DiGatano, ballroom-adagio dance team, have been signed by 20th-Fox for one film. No date set, but it's expected to be sometime this summer.

Pair currently working the Cotillion Room at the Hotel Pierre, New York.

Close Enough

Newark, March 16.

Local grill, which features a singer who's a carbon for Sophie Tucker, gives her this billing:

'The Next to the Last of the Red Hot Mamas.'

Truman Quiz Into Pix Commissions Now Looks Cold

Washington, March 16.

Indications here are that nothing short of a blast of dynamite will force the Truman Committee to resume its public hearings in the case of Lieut. Col. Darryl Zanuck and other film figures now holding Army commissions. Repercussions from the first session were so bad that Senator Harry Truman, Missouri Democrat, committee chairman, is devoting his talent to other investigations.

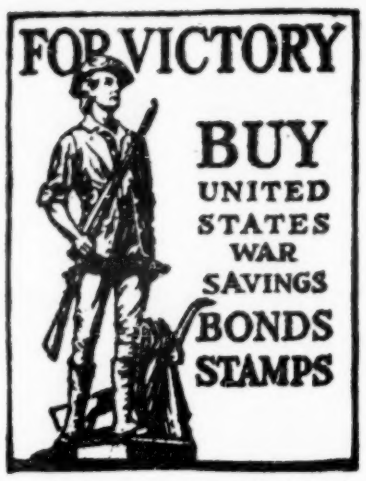
Hugh Fulton, counsel for the committee, refuses any comment. Although the Army informed Truman that Zanuck was on deck several weeks ago and ready to appear at any time, no efforts have been made to call him and give him an opportunity to speak in his own behalf and to reply to the smear charges hurled at the first session.

Metro to Do 'Pirate'

Hollywood, March 16.

Metro bought the Alfred Lunt-Lynn Fontanne starrer 'The Pirate,' now playing at the Martin Beck in New York.

No one has been assigned as yet for the leads.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Theatre Sets Precedent With Concert Page Ads For Act—Grace Moore

Grace Moore's current personal at the Roxy, N. Y., was advertised by the house in the music as well as the theatrical columns of the Sunday (14) papers. It's believed to be the first time a vaudefilm house has bought space in the music pages in show business history, at least in New York. Explanation, of course, is that the Roxy management is trying to reach the Metropolitan Opera soprano's concert following.

Two-column ad in Sunday's music pages played up Miss Moore's name in large type, following the customary style of concert advertising, while mentioning the name of the film feature, 'Young Mr. Pitt' in small type. Ad itself was almost as large as the space taken for the regular Roxy display in the theatrical pages. The singer's name was given equal prominence with the film title in the latter ads.

Show People Deliver Inspiring Testimonial to Actors in War Work

By JACK PULASKI

A gathering of professionals, representative of the entire theatrical field, at the Winter Garden, N. Y., Friday (12) afternoon participated in an inspiring testimonial to those who are entertaining the men in uniform at home and in remote bases. Billed as 'The Theatre People's Dedication to a Cause,' it was also a tribute to those lost and injured in the Clipper plane tragedy at Lisbon several weeks ago. That the event was not well attended was a minor disappointment, there being only about 300 out front, though the stage was thronged with well knowns.

Program was expertly handled by Walter N. Greaza of Equity, chairman of the committee in charge, he introducing Ole Olsen, who conducted the event, under the auspices of the American Theatre Wing War Service, in which all branches of the profession are participants. Olsen read a portion of 'Dedication To a Cause,' Joe Schoenfeld's tribute to actors in war work which appeared in 'Variety' March 2.

Vast Activities

Bert Lytell keynoted the ceremonies by telling of the vast activities of the USO-Camp Shows in sending entertainment to men in training and on all the fighting fronts. Actual points where the USO units are being sent could not be disclosed, but remote spots such as Iceland, Alaska, Africa and the Antipodes were mentioned. Lytell's

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Radio Salute to Actors

Radio will join in paying tribute to the role of performers in the war effort. The nation at large, via a coast-to-coast hookup, will be told in dramatic terms of the sacrifices and patriotic stint of the 'morale soldiers' who are reaching out to all the global fighting fronts to bring entertainment to the soldiers.

The entire Mutual network facilities will be devoted to 'The Theatre People's Dedication to a Cause' program Sunday afternoon, April 4 (3:30-4 p.m.), under plans set in motion by James E. Sauter, head of United Theatrical War Activities, and Joe Schoenfeld ('Variety'). Name writers will script the special material for the half-hour program and name performers will be in the cast. The writers and actors are still to be set.

Dr.-Radio Critic Asks 500G Libel

Libel suit for $250,000 against Max Wylie, of the N. W. Ayer agency radio department, has been started by Dr. Louis Berg, New York psychiatrist. Another action for a similar amount, on the same grounds, has been started by Dr. Berg against Printer's Ink mag. The defendants have 20 days to file an answer.

The physician's suits are based on an article by Wylie in the Feb. 12 issue of Printer's Ink, in which several of Berg's magazine articles and pamphlets on the alleged psychologically harmful effects of radio serial listening were attacked. In seeking a total of $500,000 damages from Wylie and Printer's Ink, Berg claims his professional reputation was damaged.

The case against Wylie was brought in N. Y. Supreme Court, while that against Printer's Ink was in Federal Court. Attorney for Wylie is Harold Medina, of Cravath, De Gersdorff, Swaine & Wood, while Printer's Ink is represented by Gilbert Weil.

Would Bar Agents From Strike-Bound Studios

Sacramento, March 16.

Amendment to the State Labor Code, recommended for passage in the State Assembly, prohibits film agents from securing employment for actors or other clients in studios where a strike, lock-out or other labor trouble exists, without first notifying their clients of such conditions.

Other clauses in the amendment require the agent to deposit $1,000 bond with the State to protect the interests of his clients and to pay a license fee of $25 before going into business. Labor Commissioner is given the right to refuse a license if he deems the applicant's reputation 'is not good.'

Templeton's Waldorf Date Calls for 1 Show Nightly

Alec Templeton, whose five-minute show on the Blue is sponsored three times a week by Dubonnet, opens April 2 in the Wedgwood room of the Waldorf-Astoria hotel, N. Y. He'll make only a single appearance nightly, at the late show.

Piano-satirist has concert dates scheduled for Tuesday (23) with the employees' orchestra of the Sperry Gyroscope Co., Brooklyn; March 30 at Waterbury, Conn., and April 1 at Trenton. Because his radio and Waldorf-Astoria commitments require him to remain near New York, he has had to cancel 20-odd other concert dates.

James Encores at Metro

Hollywood, March 16.

Harry James and his band have signed for their second picture, still untitled, at Metro. First was 'Best Foot Forward.'

Return of James and his musical crew brings the number of name bands on the Culver City lot up to 12, the largest parade at any film studio.

Army Readying Policy On Pro-Soldiers Doing Outside Work for Pay

Washington, March 16.

A comprehensive policy covering soldiers who write for radio and films, actors in uniform, etc., is being readied here by the Army for release shortly. It will be 'a definite policy, uniform and fair to all individuals and professions,' telling these men by formal directive exactly what rights they have to carry on civilian activities in their spare time in Army camps.

At present, radio authors are scripting professional shows in their free time, under individual rulings laid down by the commanding officers of their own camps. The men are allowed to be paid for the work.

One of the tough nuts being considered for inclusion in the directive is the matter of film actors. While there appears no obpection to their going before kleigs and a camera on their days off, problem is whether they will have enough free time to make it worth while. The order would also cover those not engaged in show or radio biz.

Disney's Envoys On Latin America Tour

Hollywood, March 16.

William Cottrell and Jack Cutting, acting as a foreign relations committee for the Walt Disney studio, left for a tour of Mexico and Central America to gather material and information for a series of educational pictures designed to promote a better understanding between the United States and the republic south of the Rio Grande. Tour is in accordance with a plan developed by the Office of Co-ordinator of Inter-American Affairs.

Cottrell and Cutting will visit Guatemala, Costa Rica, San Salvador and Cuba as well as Mexico. Meetings have been arranged with educators in all the countries to be toured.

'Vanities' Chorine Dearth

Pittsburgh, March 16.

Tabloid Earl Carroll 'Vanities,' current at the Stanley, is losing chorus girls right and left on tour, and came to town four short. Jim McKechnie, company manager, arrived several days ahead of the troupe and had classified ads inserted in all the local papers looking for replacements.

In old days, a call like that from Carroll here would have turned up at least 1,000 applicants. Couple of dozen showed, and quartet was picked and rehearsed for 48 hours, going into the show opening day here Friday (12). Unit will probably also take along a couple of spares from Pittsburgh since some more departures from the ensemble are anticipated.

Old Gag of Barter and Trade Taken Up By Hollywood Sons o' the Soil

Hollywood, March 16.

Corn on the cob is the new vogue in Hollywood. Not the celluloid or radio brand, but the real McCoy, grown in yonder meadows by members of the film colony who have become farmers and farmerettes in a patriotic effort to ease the shortage of fodder in these parts. Their patriotism is tinged strongly with business acumen, like old David Harum's. The boys and gals have gone back to the old system of barter and trade, a custom invented by their forbears when Hollywood grew mesquite instead of pictures.

Swapping idea for farm and garden products, revived by *Daily Variety*, drew a hearty response in its first week. More than a dozen swap offers were recorded, some of them on the flippant but some in a serious vein, seeking to exchange avocados, oranges, hens, eggs, hay and other edibles for what have you?

One of the amateur farmers, Hal Bock of NBC, carried his trading to the Nth degree, swapping a flock of avocados for a one-inch ad, like an early settler paying for his year's subscription to the Oscaloosa Enterprise. Another serious swapper was Chet Lauck. He has six White Leghorns to trade for half a dozen

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ABBOTT and COSTELLO

"There is something ever fresh and bouncy about them . . . they still can knock an audience in the aisles."—*Louise Levitas*, PM, New York.

Universal Pictures Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

BIG BIZ SOFTENS COMPETISH

Hollywood Lists 30,000 Essentials In Pic Industry for Draft Deferment

Hollywood, March 16.

Lists of essential film workers, approximately 30,000, are being rushed into preparation by picture studios to be entered as applicants for draft deferment, following a conference between studio execs and two representatives of the War Manpower Commission, Ralph Elliott and R. J. Nicholson.

Rush was due to a revision of the lists to include men up to 45 years of age, supplementing the former roster which included those between 17 and 38. Understood lists on which deferment will be asked include electricians, gaffers, sound technicians, film editors, cutters, machinists, cartoonists, props and makeup artists. General belief is that directors, writers, painters, carpenters, scenic artists and perhaps a few top name actors will be listed. Some of these occupations have already been declared essential by the Manpower Commission, and the general idea is that practically all classifications will be included. One exec pointed out that actors would be useless without technicians to make their acting possible.

Lists, when completed, will be submitted by Elliott and Nicholson to the State Selective Service Director, who will turn them over to individual draft boards having control of the listed men. Draft boards have taken the position that they are sole judges of a registrant, as to whether he is essential to the war effort. Unless specific instructions are issued to the boards when these lists are received, it is possible that appeals will have to be made to the state director.

Rooney Rejected

Hollywood, March 16.

While studios awaited outcome of Metro's appeal to Selective Service headquarters for the deferment of Mickey Rooney on the grounds he's essential to pictures, the actor's draft board yesterday (15) ruled him physically unfit for induction.

With no general policy on actors, other than the picture business is not included in the list of essential or 'deferable' industries, Hollywood, with Rooney in 4-F, still awaits a test case. Had Rooney's case come up, he and the studio would have had to prove that he's 'essential' as an individual. It would have been the first case of its kind in the film biz.

Judge as Critic Nixes Theft Suit on 'Dinner' Against Kaufman-Hart

Judge Clarence G. Galston turned critic in N. Y. federal district court Friday (12) in handing down a decision in favor of George S. Kaufman and Moss Hart. Latter were accused of plagiarism in suit brought by Vincent McConnor, radio writer, latter contending that K & H's 'The Man Who Came To Dinner' was pirated from his own play, 'Sticks and Stones,' also known as 'The Murder Issue.'

Weighing the relative merits of 'Dinner' and the McConnor script, Judge Galston made the interesting observation that the Alexander Woollcott character in the K & H play was 'dynamic' and 'leaped right out of the pages of the script,' while the character in McConnor's play was 'static.'

The court agreed that both

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Cissie Vs. Winchell 200G Libel Suit Delayed 1 Wk.

Washington, March 16.

The $200,000 libel suit brought against Walter Winchell by Mrs. Eleanor M. 'Cissie' Patterson, publisher of the Washington Times-Herald, which had been scheduled to get under way yesterday (Monday), was postponed until next Monday (22). Postponement was asked by Rudolph Yeatman, attorney for Mrs. Patterson.

Mrs. Patterson is asking $200,000 damages for alleged slander she says was contained in a Winchell broadcast, a year ago, at a time when the Times-Herald was buying the Winchell column. Last month, when the initial trial date was set, Yeatman offered to settle the case for $25,000, but Winchell's attorney said he had no authority to act. Since that time, it is reported, no further settlement attempts have been made.

Cass Daley in Hosp

Hollywood, March 16.

A mysterious fever has forced Cass Daley to seek hospitalization.

Four specialists have been unable to determine its cause or reason for constant fluctuation.

F.D.R., Notables Laud 'Desert Victory,' Brit. Film on African War

Washington, March 16.

'Desert Victory,' new British six-reeler showing General Montgomery's North African campaign, is going to make a strong bid for the best war documentary of the year, if President Roosevelt and Washington newsmen are critics. Film will be released in about four weeks by 20th-Fox, with 400 prints the initial order.

Film was run off in the White House yesterday (15) for the President and Mrs. Roosevelt, Anthony Eden, British Foreign Secretary; Ambassador and Lady Halifax and top British and American army and navy officers. At the conclusion the President expressed himself as 'very much impressed.'

Later the press saw a special White House preview and came away singing Hosannas. Highlighting the film are shots of the night artillery barrage laid down at the Battle of El Alamein, in Egypt, which started the Eighth Army chasing Rommel's Afrika Korps back to Tunisia.

Other fine shots show British and Nazi dive bombers in action; a sequence made through the periscope of a British sub, showing the torpedoing of an Axis submarine, and American tanks in action. Sound track is a bangup job.

Film was brought here by Lieut. Col. David McDonald, of the British Army, who produced it.

20TH, TODD NEAR DEAL ON 'BOYS' FOR $305,000

20th-Fox is setting final details for purchase of film rights to Michael Todd's 'Something for the Boys,' which the company partly financed, for approximately $305,000.

This is figure which 20th was understood prepared to pay originally. Todd last reported an offer from an undisclosed source, via United Artists, of $350,000, but deal was not consummated.

Jolson Going to Coast To Set Film Biog Deal

Sidney Skolsky is scripting preparatory continuity on the Al Jolson screen biography for Columbia, but Jolson is holding out for the 'same deal as the late George M. Cohan got from Warners' and will iron out the differences with Harry Cohn, Columbia prexy, Irving Briskin and Harold Buchman when he goes to Hollywood next week, leaving Wednesday (24).

Jolson, who has been commuting between Miami and New York by plane between broadcasts, last week found his northbound plane priority superseded by top Government officials. His return to N. Y. was delayed, but he finally wangled accommodations.

SIX B'WAY STAGE SHOWS ALL OK B.O.

With downtown areas of strategically-located cities drawing hordes of defense workers, servicemen and others who cram into theatres, notably those with stage attractions, proof that competition is a relatively unimportant factor and there's plenty of business to go around for all, is seen in the successful teeoff of the combination policy at the Capitol, N. Y., last week (11).

Its re-entry into stage-films makes the Capitol the sixth house with similar policy in the Broadway zone. Others are the Music Hall, Roxy, Strand, Paramount and State. Playing bands, however, places Cap in direct competition mostly with the Strand and Par.

In straight pictures for nearly eight years, the Cap, operated by Loew's, opened last Thursday (11) with 'Stand By for Action' (M-G) on the screen and Bob Crosby with the Van Alexander band, Joan Edwards, Mary Raye and Naldi and Minevitch's Harmonica Rascals in person. Policy is patterned after that in force at the Paramount and Strand, also on Broadway.

Looking a big $60,000 or better on the initial week, the Cap waded into the stageshow stream in spite of income-tax collection week and against strong competition from five other houses in a combination policy. Becoming the sixth, however, failed to indicate that the street will not accommodate more than five stageshow theatres. However, in providing more room to shop for shows that include live talent along with pictures, the Capitol may have some effect on the straight-filmers. Houses in the latter group have been getting what amount to fantastic prices, especially on weekends, because the crowds piling into N. Y. are so large and will go anywhere for entertainment.

Cap's policy is in its favor in view of the large seating capacity, a factor

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Hunt Substitute For A.&C. on Air

Tom Luckenbill, v.p. in charge of radio for the William Esty Co., leaves today (Wednesday) for Hollywood to line up name talent to replace the team of Abbott & Costello. Don Ameche is among those who are being sought for the Camel Thursday night half-hour. Luckenbill has meanwhile signatured Gary Moore, who conducts a morning program on WEAF, N. Y., to head a Camel show in this same spot for 13 weeks this summer. The agency's problem is to keep the period equipped with a

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Senate Kills Disney Bill, But Assures Relief On 25G Net Ceiling By Voting Out F.D.R. Regulation

Washington, D. C., March 16.

Senate Finance Committee today (Tuesday) unanimously killed Rep. Wesley E. Disney's anti-$25,000 top income ceiling bill, but voted in favor of legislation preventing President Roosevelt from lowering salaries to $25,000 net. Provision in the Disney bill that salaries below $25,000 net could be increased up to that level, without reference to the Office of Economic Stabilization, was eliminated as a dangerous inflation threat.

Committee's bill now goes to the senate and then into a conference committee with the House of Representatives.

Unanimous action by the Senate Finance Committee portends passage of the bill, since it received the support of ardent new-dealers as well as from the Republican and Democratic opposition.

Relief for Film Biz

New Senate legislation (as was the original Disney bill) is generally regarded in the trade as promising substantial relief insofar as it will permit fulfillment of contracts and lifting options on majority of stars, most troublesome wartime produc-

(Continued on page 46)

Lady on Horseback

Hollywood, March 16.

Shortage of male help on the western scene is being filled by Monogram with a femme prairie star, Evelyn Finley, former rodeo performer, who has been coached in acting for five months to appear as a star in a series of pictures to be produced by George W. Weeks.

Gal will do three pictures in the Range Busters oater series before starting out on her own. Her next job is in 'Cowboy Commandos.'

Lady Esther Will Hold $8,500 'Screen Guild' Show Through Summer

Lady Esther cosmetics will probably keep the 'Screen Guild Players' program going through the summer. Pedlar & Ryan, agency on the account, has recommended that the client pass up the usual resort to a summer replacement, pointing out that the series' present audience rating is too good to give up and that the difference in cost between 'Guild' and a pinchhitter wouldn't make the change worthwhile.

The 'Screen Guild' program is priced at $8,500, with the receipts going into the coffers of the Motion Picture Relief Fund.

RECOVER ARTHUR LEE, FRANK CUHEL BODIES

Reports reaching here from Lisbon state the body of Arthur F. Lee, one time Gaumont-British v.p., was recovered from the Tagus River. He died in the Clipper crash of a few weeks ago. Notebook in which he recorded personal affairs was found among his effects and it will be utilized to administer estate details, which he kept personally guarded.

Body of Frank Cuhel, Mutual Broadcasting System's war correspondent, was also recovered last week.

Earl Carroll Talking Film Deal With Repub

Hollywood, March 16.

Earl Carroll and Republic are huddling on a two-pictures-a-year deal.

It is reported, however, that the studio wants to use his chorines and name for marquee value, without Carroll being active in production.

May Give Dinah Shore A 'Package' to Bypass $25,000 Income Ceiling

The $25,000 income ceiling may make it necessary for the Dinah Shore quarter-hour (Bristol-Myers) on the Blue Friday nights to be put on a package basis as far as the talent is concerned. Miss Shore will go over the earning limit if she makes a proposed picture for Sam Goldwyn and the network account would have to cease paying her a salary direct. It would make her second film since the ceiling rule went into effect.

The singer, it was said last week, would be free to retain the Bristol-Myers spot if the deal for the show became a package proposition and her status changed to that of owner or contractor of the program. Under such circumstances, she would receive a flat sum for the show and pay the orchestra out of the proceeds.

Pix, Radio Will Shoulder Larger Share Of War Activities in OWI Revamp

Washington, March 16.

The film and radio industries will be asked to shoulder a larger share of the work and responsibility of producing war activity material under a new plan worked out here by the Office of War Information. Sponsoring the revamp is William B. Lewis, who was given supervision of the radio, motion pictures and graphics and printing bureaus under a shakeup of the Domestic Branch of OWI last Wednesday (10).

'Our new operating policy,' Lewis told 'Variety,' 'will be to have the media bureaus do as little actual production as possible, and to persuade the established and expert channels of communication to do as much of the job as possible. OWI will provide them with guidance and service and will maintain limited facilities for doing such nesessary production as cannot be obtained elsewhere. We have been leaning heavily on the film and radio industries and hope to continue to do so to a greater extent.

'We might be willing to give up all radio production if we can persuade the networks to cover the field. This would include all feature shows, if the nets and network advertisers would be willing to handle them.

'If the film industry would make all the shorts, we would be delighted to give up our production of them. Of course, it would be up to radio and films to make the stuff in accordance with the informational needs as we see them.'

Lewis, former CBS vice prez, and more recently chief of the OWI Domestic radio bureau, stepped up half way to his present post a few weeks ago, when OWI chief Elmer

(Continued on page 46)

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Raft of Gov't Pix, Okay for Public Distribution, Can Be Had for Asking

Washington, March 16.

Small independent film producers and distributors are missing a bet by not invading Washington to grab some of the Army and Navy training shorts for public distribution. Many of these films, completely overlooked in the shuffle down here, would be of intense interest to theatre-goers who would get a far better idea of the training of their sons, husbands and brothers.

Although the subjects are generally technical, many are reduced to fundamental ABC's and have been done in non-technical fashion. Laymen who have seen them at private showings give them raves, and want to know why more is not done to make them available to Mr. and Mrs. Main Street.

Actually, the services have no objection to releasing many of the pictures, which have been made for the Army by the major Hollywood studios. Office of War Information Motion Picture Section and the War Activities Committee have shied away because of their own heavy schedules of Government-sponsored subjects—which should not stop

(Continued on page 23)

Films Vital in Helping Win Peace and War Says British Info Director

Hollywood, March 16.

Films are a vital factor, not only in the winning of the war but in the winning of the peace after the war, according to the Hon. Harold Butler, speaking as director general of British Information Services in the United States, at a meeting on the 20th-Fox lot, called by Y. Frank Freeman, prexy of the Publishers Association.

In part he declared: 'You are the arsenal of democracy. The screen, the radio and the press are weapons of war, and as weapons of peace will be even more important in the years ahead. We must win the psychological war, as well as the military, to win a peace worth having. First above all, motion pictures are entertainment. To make people laugh is one of the most important things in life. Beyond that, however, you have two great tasks: 'to reconquer the minds of the people in Axis-dominated countries who have been subjected to an apalling pressure of propaganda, and to explain to all people how others think and feel and live. These things are essential if there is to be a stable peace. I hope you will go on concentrating on the common man, for he is the one who is the determining factor today.'

CAMP LEE, VA., BECOMES MUSICIAN RENDEZVOUS

The Quartermaster Replacement training Center at Camp Lee, Va., has become a rendezvous for former name dance band and symphony orchestra musicians now in Army uniform. After their basic training, the musicians were assigned to the Center's three bands. In addition, most of the men also play in special units used at camp dances and shows.

Here are some of the musicians in the camp's Band No. 1: Staff Sgt. Herbert Packer, ex-drummer for Leo Reisman and Rudy Vallee; Cpl. Paul Vargo, a bull fiddler with Emery Deutsch; Cpl. Jack Frase, saxophonist for Rudolf Friml, Jr.; Cpl. Harold Kelly, an Al Donahue trumpeter; Sgt. Walter Lewis, clarinetist for the New York City Symphony orchestra, and Sgt. Harry Jenkins, a trumpeter for the Indianapolis Symphony orchestra.

Camp Lee's No. 2 band, a Negro outfit, includes: Tech. Sgt. George Parker, who tromboned for Teddy Wilson; Pvt. George W. Scott, who saxed and clarineted for Cab Calloway, and Pvt. Edgar L. Hurt, sax and clarinet for Stuff Smith.

In Band No. 3 are Pfc. Russ Sonjus, who played trombone for Tony Pastor; Pfc. Walter Siok, ex-Dick Rogers trumpeter; Cpl. Roscoe Caperoon, a Meyer Davis sax alumnus; Cpl. Genesco Lecce, a French horn player for the Pittsburgh Symphony orchestra, and Sgt. J. Paul Krupp, tubist with the Philadelphia Symphony club and Cincinnati Conservatory orchestra.

BALABAN RALLIES 1,000 EXHIBS FOR RED CROSS

Barney Balaban, chairman of Red Cross week in U. S. theatres April 1-7, addresses rally of around 1,000 exhibitors and distribution reps at the Ziegfeld theatre, New York, today (Wed.), outlining fund-raising campaign plans.

Among speakers will be N. Peter Rathvon, Francis Harmon, Claude Lee, William Rodgers, Major Leslie E. Thompson and Sam Rinzler.

Cooperation from 3,000 Red Cross chapters and thousands of local branches with film committees in various communities will stimulate Red Cross week drive in U. S. picture houses April 1-7. Claude Lee, campaign director for the motion picture industry campaign, pointed out that local Red Cross officials are relying heavily on the theatre fund-collection campaign (a part of the 1943 Red Cross War Fund campaign) to reach their large quotas. National goal of drive is $125,000,000.

Guy Emerson, vice-chairman of the War Fund drive, commented this week on the willingness of theatre men to help put the campaign over.

Balaban, chairman of the Red Cross Theatre week, and James L. Fieser, senior vice-chairman of American Red Cross, will be principal speakers at the mass meeting of N. Y. exhibitors today.

The industry's War Activities Committee already has completed a 14-page press book on the Red Cross week in film theatres.

Films, Radio to Drive Against Black Market

Washington, March 16.

Hollywood may make some dramatic shorts on the black market situation which has been getting worse and worse for meat. OPA has put in a request and already two major studios are giving the idea serious thought.

A radio campaign will probably supplement drive against the black market. OPA is getting its shoulder behind that one, too.

Capt. Spencer Allen Now

Ft. Monmouth, N. J., March 26.

Lt. Spencer Allen, former broadcaster, has been promoted to the rank of Captain. He's assistant to the chief of Ft. Monmouth public relations.

Before entering the Army, Allen was an announcer at WGN, Chicago, and previously with KTAT, Ft. Worth, and KMOX, St. Louis.

Bond Show Sellout

Newark, March 16.

Sellout looks likely for the 'Million Dollar-Plus' war bond show set for the 3,200-seater Mosque theatre next Tuesday (23). Entire house will be reserved, with tickets going to purchasers of war bonds, house being scaled from $25 to $10,000.

Sponsored by the local State War Bond staff, downtown theatres, and the Greek Order of Ahepa, its figured to top similar event held last September when $2,300,000 in war bond sales was realized.

Among those scheduled to participate are Walter O'Keefe, Sheila Barrett, Barry Wood, Frank Sinatra and Xavier Cugat, Les Brown's and Ray Kinney's bands. Theatre is being donated for the night by Merritt and Waters, owners of the Mosque.

6 New USO Tabs For Sailor Shows

Navy department requests for more sailor entertainment has resulted in the setting up of six new tabloid units to tour the naval bases. Two of the units started out recently while the other four will swing into the Blue unit circuit between now and April 8.

While the tab groups have in the past included naval bases in their itineraries, chief point of concentration has been the Army camps. Dave Schooler, in charge of the Blue units, pointed out that the success with which the tabs toured the Fifth Naval District, particularly in the Norfolk, Va., district, has recently brought a general recognition of the important role the entertainers have been playing, with the result that the Navy Department requests have been flocking in from Maine to Florida.

Preference for the tab units, comprised of four or five acts, rather than the larger Red and White circuit shows, is attributed to the fact that the smaller units can easily reach the more isolated naval bases and generally play anywhere under any conditions.

One of the two units that got under way, which will concentrate in the Third Naval District, New York area, is headed by Jack Major, the 'Kentucky Colonel,' who emcees the show. Making up the unit also are Bobby Gilchrist, singing guitarist; Peggy Martin, who does a tap-panto routine, and Gloria Day, singer. The other unit will play the First Naval District, New England, and comprises Vincent Gottschalk, m.c.; Arthur Blake, mimic; Frances McCoy, swing songstress; Suzanne Austin, novelty dancer, and Roy Oliver, comedian-accordionist.

Addition of the six units will bring to 42 the number of tab units performing for Camp Shows, Inc., exclusive of the five tab units that are currently on offshore assignments.

ARMY, LIKE NAVY, ALSO PLANS OWN NEWSREEL

Washington, March 16.

The U. S. Army Signal Corps is readying a 'newsreel' of its own, similar to the new Navy 'newsreel.' Not a reel in the commercial sense, it is a report in motion pictures to make more graphic and simpler some of the information usually contained in dry, official written reports of military actions, maneuvers, etc. Army Air Forces may get into this field later on, but has nothing on the griddle at the moment.

The Navy 'newsreel,' according to Lieut. Commander A. Donald Fraser, assistant director of photography for the Navy Bureau of Aeronautics, will be made up mainly of confidential material which cannot be made available to the general public.

Francis A. Harman, of WAC, requested use of Navy 'newsreel' material for the five reel companies, but was informed that very little in the way of clips would be released. Most of the material will be made by Navy cameramen, with some inserts from commercial shots.

'Something for Boys' Troupe Starts Sunday Camp Tour in Staten Is.

Second unit comprised of performers currently appearing in Broadway musicals embarked on a Sunday night USO-Camp Shows program, when a group from 'Something for the Boys,' Alvin, N. Y., put on a show Sunday (14) at the Halloran General hospital, Staten Island, N. Y.

Comprising the group were Allen Jenkins, William Lynn, Betty Garrett, Jean Coyne, Bill Johnson, Betty Deane, Betty Heather, Benny DeSio, Stanley Kaytron, Lou Wills, Jr., Ruth Godfrey, Margie Jackson and Leslie Shannon. Jenkins and Lynn handled the comedy routines with the others all doing specialty turns.

In addition to using material from 'Something for the Boys,' the performers were also provided with original material written especially for them by Pvt. Marvin Fisher, of the staff of 'Yank,' the Army paper. Unit plans, in cooperation with Camp Shows, Inc., to put on shows at army camps and navy bases that are not serviced regularly.

Two weeks ago Benay Venuta and nine others in the cast of 'By Jupiter,' Shubert, N. Y., also formed a camp shows unit, staging their initial show at the Hampton Roads, Va., port of embarkation. Their next assignment is the Sampson, N. Y., Naval Training School.

Writers War Bd. Hunts Scripts for Servicemen

New York.

Editor, 'Variety':

I read with interest the story in the March 10 issue of 'Variety' about the forthcoming publication by USO-Camp Shows, Inc., of Volume 4 in its series of 'At Ease' books of material for servicemen's entertainment. Without in any way detracting from the faithful and valuable work of that organization, I would like to call attention to the fact that with the gathering of the scripts to be included in Volume 4 the Writers & Materials Committee of USO-CSI completed that phase of its work and is no longer collecting any material.

The only organization now gathering written material for servicemen to use in their own shows is the Committee on Scripts for Soldier & Sailor Shows, of the Writers' War Board. This committee has so far forwarded several hundred new and old scripts of all kinds to Lt. Col. Marvin Young, of the Army Special Services in Washington, for distribution to soldiers and sailors. Most of the leading playwrights and comedy and radio writers have contributed special original material, or have made available their files of old material for this use.

The need for all sorts of script material for performance by service men is still very urgent, and I hope 'Variety' can bring this situation to the attention of all authors willing to write material for such a vital cause. All such material, or inquiries on the subject, should be addressed to the Committee on Scripts for Soldier & Sailor Shows, of the Writers War Board, 122 East 42nd street, New York.

Dorothy Rodgers,
Chairman.

ENSA TROUPE TOURS CANADA

First company of performers organized by the American branch of the Entertainment National Service Assn. left N. Y. Thursday (11) for a transcontinental tour of Canadian army camps. They'll be gone approximately four months. ENSA is financed by the British government.

Meanwhile, additional talent is being lined up in an effort to service the RCAF and other Canadian fighting units with a number of variety shows. Program is the outgrowth of a move initiated by Basil Dean, head of the ENSA, who was delegated by the British government to visit America and line up the acts, with emphasis on British-born talent currently performing in this country. Dean returned to England recently. Actors are paid salaries commensurate with soldiers' pay, with transportation and living quarters supplied by ENSA.

Comprising the first group, appearing in a series of Noel Coward sketches plus musical turns, are Gina Malo, Phyllis Clare, Robert Chisholm, Leslie Barrie, Dawn and Russell, and Pierre deCaillaux. Initial show was directed by John C. Wilson, Coward's associate and American representative, with Forrest C. Haring supervising the production.

Theatre Wing Considers Purchase of N. Y. Bldg. As Permanent Quarters

American Theatre Wing is considering the acquisition of a building which would be known as the Wing's Service House. Building is situated at 30 West 44th street, N. Y. Wing has extensive quarters in the Heckscher Building on Fifth avenue near 57th street, and the space is rent free by courtesy of the owner, but how long that arrangement will continue is uncertain, nor whether it will apply after the war.

Wing proposes to function long after hostilities end and it is felt that the organization should have a permanent home. Building in prospect would accommodate the numerous activities committees and volunteer workers. In addition it could provide sleeping quarters for between 300 and 500 men in uniform, being one solution to the complaint that many men on leave are unable to find beds at weekends.

Building was formerly the Yale club, which now has an elaborate spot near Grand Central. It cost more than $300,000 but understood it can be purchased for less than $75,000, option to buy being $2,500. Wing has a monthly bank balance of between $80,000 and $90,000 but it is not the intention to finance the proposed purchase deal on its own.

Rachel Crothers, one of the Wing's founders, proposed the idea to establish the Service House, with Harry Brandt active in furthering the plan.

L. A. to N. Y.

Brian Aherne.
William Baker.
Ben Bard.
Dorris Bowdon.
George Carrington.
William Goetz.
Sir Cedric Hardwicke.
Nunnally Johnson.
Sam Katz.
Irene.
Louis B. Mayer.
Frank Orsatti.
Irving Pichel.
Lloyd Richards.
Victor Saville.
Joseph Schenck.
Howard Strickling.
C. Aubrey Smith.
Ruth Warrick.
Max Youngstein.

N. Y. to L. A.

Gracie Allen.
Elvia Allman.
George Burns.
ilton Biow.
Hendrik Boorman.
Bill Goodwin.
Denis Green.
Storrs Haynes.
Martha Raye.
Al Scalpone.
Paul Whiteman.
Monty Woolley.

Uncle Sam's Callboard

D. John Phillips to Upton

D. John Phillips, in charge of shorts publicity for Paramount and formerly with United Artists in N. Y., left for Camp Upton, L. I., Friday (12). His wife is Edith Shaffer, Par attorney and secretary of Par Theatres Service Corp.

Successor to Phillips under Oscar Morgan, short subject sales manager, is George Harvey, who shifts from the pressbook department.

It's Now Maj. Harry Miller

Harry Miller, former film salesman for Metro in N. Y. and now in the Marines, has been increased in rank from captain to major. Stationed at Corps headquarters in N. Y., he served as a marine in the first World War and retained his rating as a reserve officer until Pearl Harbor, when he reported for active duty.

He recently was in charge of recruiting in Massachusetts, Vermont and New Hampshire.

Milford Rydell to Navy

Milford Rydell has resigned from RKO's homeoffice accounting department, to join the Navy. He is the son of Sam Rydell, manager of RKO's Franklin, Bronx, N. Y., who is a brother of Lou Rydell, 'Variety' advertising manager.

Ira Steiner, head of exploitation-publicity at the William Morris agency in N. Y., being inducted today (Wednesday). He had been a candidate for Voluntary Officer's Training School, but was turned down because of a back ailment. Steiner is married, but childless.

Margaret Holzer, of the RKO homeoffice film contract department, resigned Friday (12) to join the WAVES.

Sid Magidson Into Army

Pittsburgh, March 16.

Sidney Magidson, Pittsburgh dancer and half of the team of

(Continued on page 22)

CLEAR 'WHY WE FIGHT' DISTRIBUTION ABROAD

Robert Riskin, chief of the Overseas Motion Picture Bureau of the Office of War Information, has completed arrangements with Brig. Gen. F. H. Osborn, head of the Special Services Division, to distribute abroad the 'Why We Fight' series of seven Frank Capra pictures.

The first three productions, six-reelers—'Prelude to War,' 'The Nazi Strikes' and 'Battle of Britain'—will go to theatres in England, Australia, New Zealand and South America.

Plans are for distribution by either one of the U. S. majors, or in collaboration with the British Ministry of Information.

WB CONSERVING RELEASES

Film Stock Upbeat Laid to Improved Financial Setups of Most Majors

With motion picture shares in the van of steadily mounting stock prices on the N. Y. Exchange, interest in the trade this week is focused on the cause of this daily climb to new highs for past few years. While the upbeat in theatre business is partly credited for this miniature bull move in amusement shares, traders attribute most of the stock price improvement to soundness of the whole industry today.

Ability of most major film companies to set their financial household in order, simplify corporate structures and turn out a succession of big boxoffice pictures, many at low cost, has attracted buying by banking and Wall Street interests.

Perhaps outstanding of this type of buying is Lehman Bros. and Atlas Corp., both of which have picked up considerable stock in picture corporations. Known for a long time that the Lehman house was buying Warner Bros. common on the rising market, but at much lower figures than present quotations. Also reported that Lehman Bros. obtained a nice block of Universal common certificates about a year ago, and is said to be eyeing buys into other picture companies.

Atlas, always a heavy holder of RKO shares, also has holdings in 20th-Fox, Paramount and Walt Disney Productions. Its stake in the Disney outfit last Dec. 31 was 18,978 shares of 6% preferred, while Paramount interest covered 30,000 shares of common.

Typical of recent tendencies to simplify corporate structures or place the financial setup in more trim shape are the recent actions by Paramount and the pending one of Universal. Par is calling in all first preferred by next May, leaving only the common shares outstanding. Company called in its second preferred issue about a year ago. It also likely will call in big interest-bearing debentures via recent bank loan obtained at substantially lower interest rate. It will be recalled that Metro called in its preferred more than a year ago, leaving just the common outstanding.

Universal is figuring out its plan for simplifying corporate setup, thereby saving considerable coin annually in interest charges, and placing the common certificate holders in line to benefit from earnings.

Columbia, which recently set up a financial committee, indicated its improved earnings and production alignment by declaring a 50c dividend on common shares after an elapse of a number of years. RKO, too, has reflected its greatly bettered earnings situation by declaring a divvy on the preferred, while at the same time the common has more than doubled its low figure (virtually the high of 1942) for the year at $7.25, new high established last week.

Among the new peaks registered by film shares in the past week were Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal and Warner Bros.

He Should Know

Hollywood, March 16.

Metro goes in for quantity production on a collegiate basis by hiring the entire student body of a Hollywood conservatory of music for a sequence in 'Russia.'

Students will sing Muscovite folk songs in American accents, tempered by directorial coaching from Gregory Ratoff.

MONO UPPING FILM BUDGETS

Chicago, March 16.

Monogram Pictures will switch to more expensive productions for the 1943-44 season, it was decided at the franchise holders meeting held at the Drake hotel yesterday and today (Tuesday). A total of 40 features are scheduled for production, of which three will cost between $400,000 and $500,000 each.

Success of 'Silver Skates,' which cost nearly $300,000, led to the decision of making other high budget pictures. Company is completely dropping eight previously scheduled low bracket pictures costing around $40,000 each.

New plans call for 16 westerns, eight to star Johnny Mack Brown, and eight for a star still to be selected. Production costs on features will hereafter begin at $75,000, W. Ray Johnston, president, said.

Semi-annual board of directors meeting, being held today, will ratify action taken by franchise holders yesterday on new production policy.

Besides Johnston, the Coast contingent here for the confab comprises Trem Carr, production chief; Steve Broidy, vice-president in charge of sales; Alton Brody, a director of the company and with the DeLuxe Film Laboratories; and Sam Katzman, producer of the 'East Side Kids' pictures. Other executives in attendance are Harry H. Thomas, eastern sales manager; Norton V. Ritchey, foreign sales manager, and Irving Shlank, mid-western sales manager.

GRAD SEARS TO COAST FOR 'CANTEEN' HUDDLES

Grad Sears is scheduled to leave New York for the Coast Friday (19) for huddles with Sol Lesser on merchandizing plans for 'Stage Door Canteen,' which is slated for release early in May. Paul N. Lazarus, Jr., publicity-advertising head of United Artists, is scheduled to accompany.

Arthur Kelly, U. A. v.p. in charge of foreign distribution, left for the Coast over the weekend.

ONE-A-MONTH REST OF SEASON

Guarding its film on hand as carefully as a housewife her rationing points, Warner Bros. is reported planning to restrict the release of pictures to a maximum of one a month for the balance of the current (1942-43) season in a move designed to conserve product.

It is now likely that when the season is over Aug. 31 next, total deliveries will not number more than 22 features.

Most of the other majors are also cutting down, though not quite to this extent. For WB it represents a reduction of more than 50% in film supply as compared with pre-Pearl Harbor seasons and less than half what at least two other majors will release on the year.

Of those in the Big Five consent decree group, 20th-Fox promises delivery of the largest number of pictures, more than double the Warner releases planned. Metro and RKO, on the other hand, will probably limit releases to around 35 each and Paramount, with 30 pictures, will most closely approximate Warners. Universal is expected to deliver over 50.

17 Releases in Seven Months

Warners will have released only 17 pictures through March on the first seven months of the season, an average of only between two and three monthly. This is fewer in number, so far, than from other distributors excepting UA, which was late in getting started on the season through lack of product. WB has had it, however.

For the current month of March, Warners had scheduled the screening of two pictures for immediate sale but took one indefinitely off the schedule, 'Watch on the Rhine.' Screening 'Edge of Darkness' this month, it becomes the solo release for April, while for May the single film to become available, according to plan, is 'Mission to Moscow.' The same policy is expected to prevail over the three summer months (June-July-August).

While other distributors are selling more product, under the Warner policy to be taken into consideration is that so much film is now being backed up that, during the summer the company's pictures will still be playing theatres on moveovers and subsequent run dates.

A distribution official—not with Warners—points out in this connection that 'if you have good pictures all you need nowadays is one a month.'

In view of war shortages and restrictions, it is possible that WB may set a trend to be ultimately followed by other distribs next season (1943-44) if not for the rest of this year.

Instruction Films Proving Boon to Munitions Output

Hollywood, March 16.

Motion pictures are playing an integral part in the war effort, not generally known to the public but utilized by the Aircraft War Production Council of the Pacific Coast covering eight prominent plane manufacturing plants, reaching from Seattle to San Diego. Not only in the training of soldiers, but in the education of thousands of aircraft employees, the motion pictures and slide films have stepped up speed to a degree far beyond anything ever dreamed of in any past era.

Recognition of the value of films has become so general that the aircraft firms are setting up their own production units. Lockheed and Vega are producing, in combination with Tradefilms, Inc., and Vultee is expanding its instruction films for employees.

Shipbuilding companies have also established instructional film units all along the Pacific Coast. Government agencies, realizing the importance of film for training purposes in war work, are issuing priorities for the raw film required, but even then there is a shortage of 16 mm.

Selznick in Market for Korda's UA Holdings, Presaging Tussle With Pickford, Chaplin for Co. Control

Battle for control of United Artists looms, with David O. Selznick prepared to buy Sir Alexander Korda's holdings in U. A. following fruitless efforts to induce Mary Pickford and Charlie Chaplin to dispose of their stock.

Under the U. A. bylaws, Korda must first offer his 25% stock interest to the company. If the corporation passes it up, Korda's holdings must then be offered to the stockholders. If no deal is then consummated, stock may be placed on the open market.

Understood that United Artists is prepared to bid against Selznick for the Korda stock, and that Chaplin and Miss Pickford are still determined to retain control. Latter, in fact, are said to be planning to increase their holdings, if the company does not buy the Korda stock.

Prices which various interests are prepared to pay for the Korda holdings is closely guarded, with estimates ranging from $400,000 to $750,000. The Fairbanks estate sold its interests to the company for $400,000.

United Artists business volume totals over $20,000,000 annually. Understood that owner-members derive an annual income of about $50,000 each aside from rentals on individual releases.

Stock was formerly divided into five portions—Chaplin, Pickford, Korda, Fairbanks, Samuel Goldwyn. One of the five latter portions was absorbed by the company, with one-quarter of the total number of shares then earmarked for Selznick. Selznick stock-ownership, however, is not consummated, since that hinges on producer's delivery of 10 pictures over a five-year period.

Meantime, while Korda has stated he is prepared to sell and Selznick is ready to purchase, the Korda stock had not yet been formally offered to the company late last week. This move, however, is expected by U. A., at any time now.

Selznick and banking sources have not yet given up hopes of a deal for the Chaplin-Pickford holdings, from accounts.

Quick Kill

Nate Blumberg, Universal prexy, didn't think long when someone last week suggested 'You Can't Ration Love' as title for a forthcoming release.

Blumberg quickly nixed the suggestion on grounds everybody's sick and tired of the word 'ration.'

MAY PURIFY 'THE OUTLAW'

Fearing that growing criticism of 'The Outlaw' may touch off another national wave of anti-film industry agitation by civic and religious organizations, Hays office has tentatively agreed to bestow the 'purity' seal on the Howard Hughes production if a few objectionable scenes are deleted and new exploitation paper submitted.

Understood that Hughes has opened negotiations seeking the Production Code Authority seal, reportedly being prepared to delete questionable material. Also said that some members of the Hays organization are urging early action, before 'The Outlaw' is booked into other key situations.

Feeling is that once film becomes firmly established as 'risque' the industry would be held accountable, regardless of the fact that Hughes is not a member of the Motion Picture Producers & Distributors Association. Meeting was scheduled to be held in New York last Friday (12), but lack of a quorum prevented any further action.

Objections in San Francisco and Philadelphia have been raised to some shots of Jane Russell used in 'Outlaw' ad copy, as well as to some of the sexy scenes.

KORDA TO LONDON AS PRODUCER FOR METRO

Hollywood, March 16.

Alexander Korda shoves off Friday (19) for London to make pictures as a Metro producer for the duration. Contract calls for four features to be filmed this year in England.

Producer will be followed in two months by his wife, Merle Oberon, who will also remain in Britain while the war lasts.

Skouras Returning From O.O. of Havana Theatres

Spyros Skouras is scheduled to return to New York next Friday (19) following trip to Havana, where he has been surveying territory with view to acquiring one or more first-run houses for 20th-Fox.

Plans have been under discussion by 20th execs to acquire several theatres in Cuba owing to distribution problems there.

Little, If Any, Cut in Raw Stock Seen For 2d Quarter; No Newsreel Relief

Motion Picture Industry Advisory Committee is scheduled to meet with War Production Board officials in Washington March 23 to discuss raw stock allocations for the second quarter of 1943, newsreel footage and credits on stock used to service Army camps. Belief prevails in the trade that there will be only a slight cut, or none at all.

Despite previous indications that WPB and Office of War Information officials were planning only a 12% curtailment in newsreel stock, in order to maintain complete and speedy distribution of a valuable communications medium, distributors have so far received no concessions. Newsreel footage is now covered in the general 25% industry cut below 1941

At the same time, WPB, OWI and distributors have agreed that newsreels are to be maintained at 750 feet per issue, instead of around 825 feet previously.

Question regarding the number of newsreel prints to be issued weekly yet remains to be settled. View of some members of the MPIAC is that distributor-chains, such as 20th-Fox and Paramount, can reduce number of prints by staggering bookings in their own situations, while distribs such as Universal, which controls no theatres, could not slow up distribution without losing accounts.

Meantime, optimistic slant on raw film availability is largely based on possibility of tighter control of celluloid requisitioned by various Gov-

Tough Post-War Competition Seen By Stanton Griffis for U. S. Pix Abroad

By ROY CHARTIER

Impressed by what he termed the tremendous development of the picture industry in foreign countries he recently visited, and pointing to the mounting interest among peoples in this form of entertainment, Stanton Griffis, chairman of the executive committee of Paramount, predicts that after the war is over competition against American product abroad will be terrific.

Par executive, who also has other interests, returned last week from a six-month tour of England, Sweden, Finland, Spain and Portugal during which he surveyed the entire situation on the other side, so far as Par is concerned, and made a study of newsreel problems, propaganda matters, etc.

Griffis emphasized that film grosses in England, Sweden, Spain and Portugal are colossal now, while picture production, notably in Sweden and Spain, is importantly on the increase. Even in Finland the popu-

film entertainment though in that country only German product has any chance of exhibition. Our own pictures are kept out of that country as result of severe censorship. Meantime, the German picture market is booming and from that source also will come a lot of competition on the ending of the war. This is also true of England, he added, where the growth of the native picture industry assumes tremendous proportions with receipts on English-made films equalling those for U. S. product.

Distribs Lock Interest in Spain

American distributors have only a casual interest in the Spanish market at this time because it is impossible to take money out of that country. Neither can they unfreeze any money accumulated in Finland. A good market for American-mades is provided by Sweden but there, too, native production is being expanded by leaps and bounds. The Swedes, who do not like German films, are turning out pictures at a

Paradoxical Downtown Boom, Nabe Lethargy Ascribed to Defense Coin

Minneapolis, March 16.

Trade here is trying to figure out strange situation of booming loop theatre business in paradoxical contrast to dwindling grosses in the subsequent-run neighborhood situations. Best explanation thus far advanced is that there's a growing desire to see picture 'first' and at the earliest possible opportunity, and an increasing financial ability to indulge in the inclination.

Much of the very heavy weekend downtown theatre trade comprises high school and university youngsters, many of them children of war industry workers flush with funds and giving the kids much larger allowances, it's pointed out.

Incidentally, there's much rowdyism and destructiveness among this youthful element and the theatres are having plenty of trouble from it. With their prosperity the kids seem to be getting out of hand, managers say. They frequently are noisy and disorderly during pictures and stage shows, they do damage to theatre fixtures and they smoke surreptitiously and openly in defiance of regulations, creating a fire hazard.

Every weekend loop streets are thronged with the noisy youngsters before and after shows. Even the police have a hard time keeping them in check.

While the downtown theatres are enjoying record-breaking patronage, it's claimed that business is off from 25 to 40% in most of the independent neighborhood theatres. The independent exhibitors claim that gasoline rationing hasn't helped them at all—that, in many instances, the loop houses are easier of access by bus or street car and that is one of the reasons for present unusual conditions.

One of the principal present plaints of the independent exhibitors in all this connection is that present clearance is not warranted by the comparatively small spread in admission scales downtown and in the neighborhoods.

U CORPORATE MERGER PLAN IN FINAL STAGES

Working out full details of the merger of Universal Corp., holding company, and Universal Pictures, producing-distributing corporation, is the only thing now standing in the way of submitting the corporate merger plan to stockholders of both companies, according to reports this week. Special meeting of shareholders for both will be called to vote on merger when legal details have been ironed out.

By that time, Universal expects to have the new bank credit available to carry out the merger, with latest indications that it will be around $4,500,000. Merging of the two Universal companies would include simplification of the present corporate setup. This may mean the retirement of all or most of the 8% preferred stock, and possibly calling in of part of 4% debentures of picture company. Idea back of merging is to have one principal stock outstanding and number of bonds outstanding reduced to a minimum.

Schaefer Heads Yeshiva College Fund for 4th Yr.

For the fourth consecutive year since established, George J. Schaefer becomes chairman of the Motion Picture Industry's Scholarship Fund at Yeshiva College, established in 1939 by the late W. G. Van Schmus, George P. Skouras, Jack Cohn, Nate Blumberg, the Warner brothers and Schaefer to provide grants at the college for worthy and needy American students as well as refugee scholars from war-torn Europe. During the past four years, 10 men have been given free tuition, some free board and lodging in addition.

The committee, of which Schaefer is chairman, includes Leon Goldberg, Jacob Salzman, Barney Balaban, Gus Eyssell, Leonard Goldenson, Irving Greenfield, Joseph Hazen, Arthur Israel, Sol Lesser, Louis Nizer, Charles Prutzman, Herman Robbins, Sam Rosen, Abe Schneider, A. W. Schwalberg, Mendel Silverberg, George Skouras and Joe Vogel.

Schaefer, former president of RKO, is active as chairman of the War Activities Committee.

VARIETY CLUB TENT FOR N. Y. IS UNDERWAY

Plans are underway for the creation of a Variety Club tent in New York, the only major city which does not have one.

Leading the movement to establish a tent in N. Y. are John Harris, founder of the Variety clubs and a Pittsburgh exhibitor who recently was given the title of Big Boss in the V. C., and Earle Sweigart, district sales manager for Paramount at Philadelphia, who recently was made assistant chief barker.

The Astor hotel has been suggested as the ideal location for a Variety club in N. Y.

Memphis Honors Sister Kenny

Memphis, March 16.

Sister Kenny, winner of the National Humanitarian Award of Variety Clubs for 1942, was tendered a banquet by the Memphis Variety tent in its Club quarters Wednesday (10).

With Chief Barker M. A. Lightman, Sr., as toastmaster, the Australian woman, who has helped conquer the ravages of infantile paralysis, was honor guest at one of the most impressive functions in the local history of the Variety Club.

'Music to my ears' was her description of the pledge by the Memphis group to send a nurse to her institution in Minneapolis, there to study the Kenny treatment, bring it back here and teach it to other nurses.

Memphis is one of 24 Variety Club cities which will contribute $125,000 this year in order that nurses from their own municipalities can be taught the Kenny cure for the dread disease of childhood.

RKO Execs Back From Chicago Theatre Safari

Malcolm Kingsberg and E. L. Alperson are scheduled to return to New York today (Wed) from Chicago, where they have reportedly been dickering for acquisition of the Grand theatre by RKO as a moveover house. No confirmation of negotiations are available from home office personnel pending return of the top RKO theatre execs.

Deal recently on tap for RKO to buy into the Monroe theatre, Chicago, has not been consummated, from accounts.

Busses May Be Possible For Locations Sometimes

Washington, March 16.

New transportation regulations issued by the Office of Defense Transportation last week will make it impossible for a studio to use its busses to haul a company out on location. There may, however, arise special circumstances under which a studio could obtain an ODT permit to haul a troupe part way.

If, for instance, a company is going 200 miles into the desert to make a horse opera, a special permit can be applied for at the local ODT offices whereby studio can use trains or hire busses part of the way.

Restrictions do not apply to private cars so that if studios have enough gas and private cars on hand they can haul companies without ODT permission.

Understood that one reason for the ODT restriction is to get owners of busses to sell them so that they can be used for war workers and thus relieve the shortage in defense plant areas.

McCarey Takes the Bumps

Hollywood, March 16.

Director chore on RKO's forthcoming musical comedy, 'Queen of Burlesque,' goes to Ray McCarey. Picture is slated for an April start.

Frank Melford is producer and Dennis O'Keefe has the male lead.

Sherman's Pic Switch

Hollywood, March 16.

Shift in Warners directorial schedule moved Vincent Sherman from 'Animal Kingdom' to 'In Our Time.' Ida Lupino-Paul Henried co-starrer, slated to start in two weeks with Jerry Wald producing.

Irving Rapper fills the pilot spot left vacant by Sherman in 'Animal Kingdom.'

Unfrozen British Coin Due Other U. S. Pic Cos.

With Universal and 20th-Fox already in receipt of their share of upwards of $7,500,000, representing film revenue unfrozen in Great Britain for Aug. 29-Oct. 24 period of 1942, other major companies expected to get their portion of the final distribution under the old fiscal year arrangement as soon as full audits are completed. Only reason that U and 20th-Fox got their money earlier was that their final audits on the August-October period last year were completed first.

The $7,500,000 represents the final coin unfrozen by British government ruling, by which all money impounded in Britain up to last Oct. 24 is being released.

'09 Deal Jams Chain Via High Income Taxes

Major circuit is jammed up on one of its theatre deals by a lease going back to 1909, which calls for a net rental to the owners of the property plus payment by the chain of any income taxes which may be due by the landlords as a result of receipt of such income. This year the circuit finds it has to pay some $16,000 in income taxes for its landlords on top of the rental and other taxes.

Attorneys are franticaly trying to secure an adjustment eliminating the income tax payment, figuring that 1943 and 1944 income taxes will likely be around $30,000 annually.

Lease was drawn up by a shrewd upstate New York attorney, who thought of the possibility of income taxes years before income tax was conceived in the U. S., and it's referred to by the chain operators as a 'geometric progression' plan. Owners of the property have so far refused to make concessions leading to elimination of the income tax payment clause, but huddles are continuing.

COL. PROFIT $750,000 FOR 6 MOS., UP $13,000

Despite an increase of $836,000 in operating profit in the first six months of the company's fiscal year, ending last Dec. 26, Columbia Pictures net profit after Federal taxes was only $13,000 higher.

Columbia's net profit was $750,000 for the six months, after all charges including provision for Federal Income and excess profits taxes, as against $737,000 in comparable period a year ago.

However, the corporation's operating profit for the first two quarters totaled $2,350,000 as compared with $1,514,000 in corresponding 26 weeks a year ago. Federal taxes rose $823,000 to $1,600,000 as compared with 26 weeks ending Dec. 27, 1941.

Maria Montez Upped To Stardom at Universal

Hollywood, March 16.

Universal upped Maria Montez to full-fledged stardom and handed her the star-spangled bungalow once tenanted by Marlene Dietrich.

Solo stellar status goes into operation on completion of 'Cobra Woman' and 'Raiders of the Desert,' in which she shares top spots with Sabu and Jon Hall.

Hays Readies Report

Will Hays is whipping his annual report into shape on activities of the Motion Picture Producers and Distributors Assn. It will be ready for presentation to the association membership at the yearly meeting, skedded for March 29 in N. Y.

Charles 'Socker' Coe, vice-president and chief counsel, who generally goes to the Coast when Hays comes east, likely will remain in N. Y. until after the annual MPPDA meeting. Necessity of making several speeches in the midwest and south on public relations may stall his departure until well into April.

GRACE GEORGE'S PIC

Grace George has been signed by James Cagney for his 'McLeod's Folly,' which goes into production immediately.

Cagney stars in the Louis Bromfield yarn being produced for United Artists release.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., March 16.

Dear Joe:

There's a lot of words show folks use every day of their lives that they don't know how they originated to apply to the things they are used for. For instance the word matinee: how it came to be applied to afternoon performances is not generally known. Matinee, meaning 'morning time' or 'forenoon.'

Some 75 years ago concerts of classical music became popular in Paris, and were given at 11 in the morning, and therefore called 'Matinees Musicales.' But the fashionable ladies soon found this hour too early and too exacting following so closely soirees, balls and theatricals of the previous night. The hour was changed to noon, then to 1 o'clock and later to 2 p.m. The success of these concerts prompted the theatre directors to try day performances also, and they were called 'Matinees Theatrales.' From Paris the custom passed to London, then to America, the name 'matinee' being retained. Of course later on the 'small time' added 'morning shows' which actors called 'Milkman's matinees.'

Origination of Phrases

Talking about 'small time,' 'Variety' was the first to use expressions like 'big time' and 'small time.' *Jolo*, when he didn't care very much for an act, would finish up his reviews with the line, 'Good for the Small Time.' Later on 'Four-a-day,' 'Three-a-day,' 'Smallest Time,' 'Intermeditae Time,' were all expressions originating in 'Variety.'

The Errol Flynn trial was run as a Sunday School picnic against some of the 'shows' put on years ago. The first instance known of a judicial session permitting itself to be photographed was in San Francisco, Aug. 20, 1913. It was at the Diggs-Caminetti trial. Pictures were taken of the trial by the Pacific Coast Photo Playhouse Co. They were allowed three minutes to do it by permission of Judge Van Fleet through the influence of the local papers. Later the picture was used in a White Slave film story. Of course the camera boys had a field day at the Hauptman trial.

Did you know that in 1936 when 'Strike Me Pink' played in the Bronx the title was changed to 'Strike Me Pincus'? And in that same year a Los Angeles brewery put on a vaudeville show with bottle tops for admission? Later on some vaudeville managers paid off with bottle tops.

It was 1936 when the Show World lost three great artists: Marylin Miller, Roxy and Irving Thalberg went 'Upstairs.' They will never be replaced.

Eddie Cantor got record vaudeville salary at Boston, $25,000 for six days of popping his eyes. A Boston 'five-and-ten' booked a five-piece band. And the Marx Bros. tried out 11 different acts in 11 different shows in Frisco.

And some radio sponsors were then paying off with merchandise. That was the year, too, that the Mrs. Simpson gags were barred on the radio. The Ballet Russe at the Metropolitan Opera House introduced a male strip-teaser. And to top off 1936, the American Federation of Actors and Local 802 Musicians Union were picketing film houses in evening clothes. Whata year!

Dawn of Prohibition

Reading about Al Siegel's divorce case reminds me of 1919 when Sophie Tucker was at Reisenweber's with a five-piece band. Siegel was at the piano and Dick Himber played the fiddle. You remember June 30, 1919, at midnight? When all the bars were closed and Rector's was wrecked by the customers when they refused to serve them another drink? They had to call the riot squad.

Just a short time after prohibition sang the swan song for never-to-be-forgoten places like Rector's, Churchill's, Reisenweber's, Healey's Golden Glades, Jack's, German Village (on W. 40th street), and the Hermitage, Knickerbocker and Astor bars, N. Y. Theatre Roof, Ziegfeld Roof, Palais Royal, Shanley's, Century Roof, Moulin Rouge and Maxim's. The atmosphere of those places has never been recaptured by any other eating places. The nearest thing to them now are Al Schacht's, Dinty Moore's, Toots Shor's Billy the Oyster Man, 21, Gallagher's Stork Club, Cavanaugh's, Luchow's and Jack Dempsey's. Of course we haven't the colorful characters around anymore like Geo. M. Cohan, Sam Harris, Raymond Hitchcock, Jack Barrymore, Ren Wolf, Walter C. Kelly, James K. Hackett, Sime Silverman, Diamond Jim Brady, Lee Harrison, Scamp Montgomery, Harry 'King' Bulger and dozens of others who put the color in the old places.

You must have heard about the cross-eyed manager that put the No. 2 act on next to closing? And the one-armed fiddler who wore out the other arm writing to his agent? Sez

Your Pal,

Lefty.

Studio Contracts

Hollywood, March 16.

Nina Foch inked player contract at Warners.

Marcy McGuire's player option picked up by RKO.

Laura La Plante returning to pictures under Metro contract.

Frank Sully's actor pact renewed by Columbia.

Gladys Cooper drew a contract at Metro.

Jean Brooks handed player option lift at RKO.

Gordon Oliver, Broadway player, signed by David O. Selznick.

Jesse Duffy drew writer contract at Republic.

Roy Del Ruth's director option lifted by Metro.

Georgia Lee Settle's minor contract with Warners approved by Superior Court.

Janet Blair's option picked up by Columbia.

Robert Benchley signed to write and act in a series of shorts at Metro.

Val Raset's dance director option at Columbia picked up for one year.

June Allyson's player contract replaced at Metro by a new one.

Bill Henry inked player pact with Pine-Thomas.

Eve Whitney's minor contract with Metro approved by Superior Court.

Det. B.O. Continues Big Despite Hike In Admish; Nabes Expect to Benefit

Detroit, March 16.

Increased price raise in the film houses here, brought on by the war boom and rising costs, has made no dent in biz despite the 10c uppage in the downtown houses and 5c boost in the nabes.

Although the price lift was brought on by the first-run houses, and the adjustments were made throughout the subsequents to preserve the differential here, nabe operators expect to benefit from it in major proportions. The odd factor here is that the boom in film theatre biz had been pronounced in the loop, with the nabes not gaining any proportional rise, even under gas rationing and other favorable factors.

While the increase sees the downtown houses clicking up 75c a customer on the heavy weekends, the nickel improvement in price for the nabes has been an important factor in getting many out of the red or its borderline. The smaller operators also figure that there may be a slight decline in the downtown biz, which will help make their position less precarious as they pick up the added trade forced out of the loop, which is handling all it can take on the rush days.

Hitherto the outlying exhibitors had hesitated to demand a raise in prices on the basis that they might be charged with being unpatriotic, but, with the first-runs fronting on the increase, their position has been considerably bettered.

NABES' FUTURE PRECARIOUS

Argentina to Get Raw Stock From U. S., But Far Less Than Requested

Washington, March 16.

The Argentine film industry, badly squeezed by a dearth of raw film, will get stock from this country but:

1. No agreement has yet been reached, despite what is reported to the contrary in Buenos Aires by Dr. Augusto Rodriguez Lareta, recently back home from a hat-in-hand trip to Washington.

2. It will probably be much less than the Argentinians want.

3. It will have to be transported in Argentine vessels.

This is the situation here at the moment, with a clear understanding in Government circles that raw film is one of the weapons in the campaign to keep Argentina under pressure so that its political leaders do not veer further toward the Axis camp.

The Office of Coordinator of Inter-American Affairs wants to help the Argentine film industry because of the belief that the industry is essentially pro-Democratic. Dr. Lareta, who was here in behalf of the bulk of the industry in his country, sought 25-50,000,000 feet of raw film. The AAA (Associated Argentine Artists), not represented by Lareta, wants an additional 1,300,000 feet this year.

Under one plan under consideration by the Nelson Rockefeller organization, the U. S. would sell 75,000,000 feet to the entire Latin-American industry. Argentina and Mexico would each receive 25,000,000 feet. Brazil, which makes no features, would get about 10,000,000, and the remainder would be chopped up in smaller lots among the other nations.

At present, Francis Alstock, head of the CIAA motion picture section, is in Mexico, arranging help for picture production there.

The 75,000,000-feet figure of Nelson Rockefeller may, however, be far more than the American raw stock industry can release for Latin-American consumption due to heavy demands in this country. For example, the War Production Board, motion picture section, has under consideration releasing only 6,000,000 feet of positive and 600,000 feet of negative to Argentina this year. WPB says it has shipped 'just a dab' of raw film to Argentina since last October, a figure reported as 1,500,000 feet from other sources.

In 1940, the Argentine industry used 20,500,000 feet, of which 60% came from the U. S. In 1941, consumption had gone up to 26,000,000 feet, with 95% from the U. S. Last year, this country gave the Argentine all of its raw film, 35,000,000 feet.

At present the situation has gotten so bad down Buenos Aires way that they are letting down the bars for Mexican pictures. The first two have already been shown there, 'Count of Monte Cristo' and 'The Grand Love.'

PHILLY'S ALL-NIGHTER FOR DEFENSE WORKERS

Philadelphia, March 16.

Encouraged by the success of the recent 'dawn premiere' of 'Commandos Strike at Dawn,' which was heavily attended by swing shift war-workers, the Stanley-Warner Company has decided to keep open at least one deluxer all-night one night a week.

Continuation of the policy will depend on patronage. Warner officials believe that there are plenty of well-heeled war workers whose only chance to see a picture is in the early morning hours. Only houses open at these times are the 'owl' theatres which feature either revivals or pictures almost at last-runs.

Schenck, Goetz East

Hollywood, March 16.

Joseph Schenck and William Goetz leave for New York Friday (19).

They're scheduled for huddles at 20th Fox homeoffice

Moray to Coast

Norman H. Moray, in charge of sales on short subjects for Warner Bros., left Sunday (14) for Chicago, first stop among various exchanges which he will contact on the way to the Coast.

He will spend a week at the Warner Burbank studio discussing shorts production and releasing plans.

20th Goes Third Of Way On Biogs

Hollywood, March 16.

Biographies, or stories dealing with the experiences of actual characters living or dead, form the bases of 15 forthcoming pictures at 20th-Fox, almost one-third of the production schedule for 1943-44.

List includes 'Victor Hugo,' 'Last Train From Berlin,' 'The General' (General Giraud), 'The Life of Touhy,' 'Stars and Stripes Forever' (John Philip Sousa), 'Dr. Bethune,' 'The Incredible Earl of Suffolk,' 'Torpedo Squadron 8,' 'The Grand Street Boys,' 'Only the Stars Are Neutral,' 'Love, Believe It Or Not,' 'I Escaped From Hong Kong,' 'War Correspondent' and 'Song of Bernadette.'

Unusual AAA Ruling Orders Film Distribs To Reduce Clearances

In an unusual decision relating to the some run provisions of the consent decree, one of the few brought by exhibitors since the decree went in effect, the Appeal Board of the American Arbitration Assn. refuses to approve the clearance terms which two distributors seek to impose on the Lakeview in the Lakeview district of New Orleans.

Previously refusing to sell pictures to the theatre after it had opened, and subsequently when an opposition house, the Beacon, was placed into operation, Paramount, Warners and RKO then refused product to the Lakeview except on a second-run basis.

In deciding to offer pictures to the Beacon first, though both theatres involved in the complaint are comparatively new and operate on the same policy, two of the defendant distribs at the same time sought to force lengthy clearance. Warners would not sell except under clearance in favor of the Beacon of 60 days, while RKO wanted 30. So far as Par is concerned, while the operator of the Lakeview refused Par's offer to negotiate a second run, he did so under a misapprehension of his rights under the decree and is now entitled to an opportunity to consider terms, the Appeal Board ruled.

While the decision of the board does not indicate what would be reasonable clearance, it directed Par, RKO and Warners to 'offer their pictures for license to the complainant for exhibition in the Lakeview theatre on a run to be designated by the distributor defendants and upon terms and conditions fixed by them which are not calculated to defeat the purpose of Section VI (dealing with some run).'

In this case the appeal was brought not by the complainant but by the three distributor defendants involved.

'Animal Kingdom' Stars 4

Hollywood, March 16.

Even before the cameramen start grinding, 'The Animal Kingdom' at Warners is a four-star production. Sharing that high estate are Ann Sheridan, Olivia de Havilland, Dennis Morgan and Jack Carson.

Vincent Sherman, director, is aiming his starting gun at March 22

WEAK B.O. POSES SERIOUS PROBLEM

With business as drastically off in neighborhood film theatres as it is improved in key city deluxers, the future of these nabe operations under present wartime restrictions is posing one of the most troublesome problems confronting the film business today.

Check by industry officials in typical metropolitan areas in recent weeks reveals a heavy decline in business, with dimouts, gas rationing and extended runs in ace houses coming in for blame. Situation promises to become worse, too, unless remedial measures are taken.

While admittedly dimouts have hurt these neighborhood operations (women are afraid to go even a few blocks on darkened streets in N. Y. area due to muggings), the main factor in declining business stems largely from the extended-run setup, plus inability to get enough sufficiently good product for two or three weekly changes. Experienced city showmen now acknowledge that long runs of Class A features definately 'milk' product, with subsequents naturally suffering when the picture ultimately arrives in their theatres. They point out that it is only logical that the draw of a film diminishes considerably if it plays downtown key theatres four to seven weeks instead of the usual extra-run of two or three stanzas.

Femmes Favor Deluxers

Yen of femme patrons to attend downtown deluxers, since afraid to go to neighborhood theatres in a dimout, along with the tendency to spend 50c downtown instead of 25c at a nabe house, also cuts into neighborhood patronage.

It's a situation that obviously is worrying not only the neighborhood exhib but also distributors, because continued decrease in business is likely to bring closings and loss of accounts. No ready solution has been discovered, since distribs aren't likely to push long-run features through high admission theatres in order to get them into 25c operations.

Revival of showmanship by these neighborhood exhibitors has been advanced as one means of solving the problem. Selling of the show plus novel exploitation and added incentives appears the most logical way of improving the situation.

Old-line exhibs admit that many nabe managers currently are displaying about as much showmanship as a delicatessen store operator, some being so lazy that they don't take the trouble to change their marquees. Others fail even to list the attractions playing on the marquee, forcing possible patrons to glimpse lobby displays in order to tell what is showing. Some exhibs merely list 'Double feature show daily plus bingo every Tuesday and Thursday' and expect patronage to pour in.

Extended runs have not hurt smaller towns, since there usually is only one-run in such communties.

GLORY OF SUZY-Q TO BE FILMED BY METRO

Hollywood, March 16.

Flying Fortress, 'Suzy-Q,' veteran of numerous battles overseas, draws the title role at Metro in a saga of the exploits of the 19th Bombardment Group, recently cited for gallantry in the South Pacific.

Picture will be co-produced by Robert Z. Leonard and Orville Dull, based on a story by Ralph Wheelwright.

New Glamor Item

Hollywood, March 16.

Gail Russell moved in as the glamor interest in the Aldrich Family series at Paramount, succeeding Diana Lynn, who has been moved up into the adult class for future stellar grooming.

First job for the Russell gal is opposite Jimmy Lydon in 'Henry Aldrich Haunts a House.' Her job is

Possible Post-War Int'l Copyright Snarls Getting Close Study in N. Y.

Move to avoid international motion picture post-war copyright complications is being studied by group of attorneys at the New School for Social Research, New York, meeting under direction of Vladamir M. Lissim, attorney connected with RKO.

Lissim pointed out last week that a copyright law was presented to the French Chamber of Deputies, shortly before the fall of Paris, calling for a 2½% to 5% cut of gross house receipts to be collected on behalf of all persons participating in production.

Should such legislation become effective abroad (and possibly be adopted in the Western Hemisphere), then distributors may be faced with problem of absorbing such a tax, since exhibitors would try to recover the extra cost via downward rental adjustments.

Plan is to create a special course for attorneys in motion picture law and to seek an international congress to settle on an internationally uniform basis the question who is to be considered the proprietor and author of the motion picture.

Pointing up current confusion are the varied laws which have been enacted in different countries on film copyright ownership. In Italy the scenario writer has been recognized as owner of the copyright. In Czechoslovakia the stage director is considered the proprietor of the author's rights. Polish and Portuguese laws considered the producer as the proprietor of the picture. In England the possessor of the negative, as in the U. S., is recognized as the copyright owner, because he is the employer of scenario writers, stage directors and others. In Japan the leading actors were recognized as copyright owners.

In France the producer was, according to the decision in the case of 'Equipage,' considered the owner. Yet the latest copyright law presented provided that 'The authors of a motion picture are all physical persons who participated in the intellectual creation of the picture, unless the picture is an original work.'

The same law refused to recognize the authorship of a motion picture if the producer happened to be an incorporated or limited company. In order to make distribution of foreign films in France possible, it was provided that the limited and foreign incorporated companies would have the right to work in France according to the conditions provided by the law, presumably also having the right to produce films.

Influenced By Politics

Contention is that motion picture questions have been influenced too much by politics and financial in-

(Continued on page 41)

The Tassels Will Fly

Hollywood, March 16.

With everybody else in Hollywood raising vegetables, Al Pearce moves into Republic to cultivate corn in 'Here Comes Elmer.'

Armand Schaefer produces the picture, with a radio background, now being screenplayed by Stanley Davis and Jack Townley.

U Net Up $289,622 In 1st Quarter '43

Universal's consolidated net profit for the first quarter of the fiscal year ending last Jan. 30, rose $289,622 over the same period a year ago. Company showed $1,135,763 net after all charges and Federal taxes as against $845,941 in the first quarter ending in January, 1942. U's consolidated profit was $2,152,163 before providing for Federal income and excess profits taxes as against $1,518,315 in comparable quarter a year ago. This represents an increase of more than $600,000 in taxes for a single quarter.

Universal's annual stockholder's meeting, held in Wilmington, Del., Monday (15), reelected the old board of directors. Directorate is scheduled to hold its first meeting April 14 to elect officers for the ensuing year. Charles D. Prutzman, vice-president and general counsel, presided at the annual meeting.

Par Pfd. Redemption Cost Near $1,000,000; Holders Take Common

With tomorrow (Thursday) the deadline for conversion of first preferred shares called for redemption April 1, Paramount's calling in of the first half of all outstanding preferred promises to cost the corporation slightly more than $1,000,000, and possibly less. This compares with well above $6,000,000 that it would have cost Par if about 60,000, originally called by lot drawing, had been redeemed. Redemption plan permitted first preferred holders to convert into common at the rate of one for seven common shares.

Figures reported to the N. Y. Stock Exchange last Monday (15) showed only 11,980 preferred shares of the lot called for April redemption as outstanding, some 1,805 shareholders having switched to the common over the weekend. This leaves 3,376,016 common shares now outstanding. Paramount announced it would call the remaining half of the outstanding preferred in May, with the usual conversion privilege. Approximately 2,000 shares have already been converted into common since the announcement.

With the calling of all first preferred in May, Par will have eliminated all stock excepting the common, leaving the common stockholders first in line to share in earnings after usual interest-bearing debentures are cared for.

ARMY GROUND CREWS GET SALUTE FROM MONO

Hollywood, March 16.

Non-flyers in the Army Air Force will get a break in 'Ground Crew,' to be filmed by Monogram under technical guidance of Sgt. John Clein of U. S. Military Aviation Service.

Picture will show how much the air hawks depend on their wingless mechanics on terra firma for their efficiency in the clouds. Filming starts in early May, with Jackie Cooper as the heroic mechanic in

GOEBBELS WILL GET HIS IN EXHIBS' OWN PICTURE

Hollywood, March 16.

Background Nazi propaganda before and during the current war is the theme of 'Dr. Paul Joseph Goebbels, His Life and Loves,' to be produced at General Studios, starting July 1, by a combination of film exhibs headed by W. R. Frank, operator of 16 houses in Minnesota.

Story on Goebbels is written from the files of Alfred Zeisler, producer-director for UFA in Berlin for nine years. Zeisler pulled out of Germany in 1935 and worked for two years in London before shifting to New York and later to Hollywood. He will do a double job as director-writer on the Goebbels picture.

Now She Can Cool Off

Hollywood, March 16.

Carole Landis, recently back from a camp tour in Africa, hops from hot to cold in 'Winter Time,' where she has a featured role at 20th-Fox.

Picture, starring Sonja Henie, goes on the rink this week, with William Le Baron producing and

THIS LAND IS MINE

RKO release of Jean Renoir-Dudley Nichols production. Stars Charles Laughton, Maureen O'Hara; features George Sanders, Walter Slezak, Kent Smith, Una O'Connor, Philip Merivale, Thurston Hall, George Coulouris, Nancy Gates, Ivan Simpson, John Donat. Directed by Jean Renoir. Screenplay, Dudley Nichols; music, Lothar Perl; musical director, C. Bakaleinikoff; dialog director, Leo Bulgakow; camera, Frank Redman; editor, Frederic Knudtson. Reviewed in projection room, N. Y., March 12, '43. Running time, **103 MINS.**

Albert Lory ..... Charles Laughton
Louise Martin ..... Maureen O'Hara
George Lambert ..... George Sanders
Major Von Keller ..... Walter Slezak
Paul Martin ..... Kent Smith
Mrs. Emma Lory ..... Una O'Connor
Prof. Sorel ..... Philip Merivale
Mayor ..... Thurston Hall
Prosecutor ..... George Coulouris
Julie Grant ..... Nancy Gates
Judge ..... Ivan Simpson
Edmund Lorraine ..... John Donat
Lt. Schwartz ..... Frank Alten
Little Man ..... Leo Bulgakov
Mr. Lorraine ..... Wheaton Chambers
Mrs. Lorraine ..... Cecil Weston

There are bound to be a number of questions arising out of pictures such as 'This Land Is Mine.' However, it seems likely that this film, at least, should do profitable business.

A propaganda drama about civil resistance and sabotage in occupied France, 'This Land' bears certain inevitable resemblances to various other films of similar subject matter, such as the forthcoming 'The Moon Is Down' (20th), 'Assignment in Brittany' (M-G), 'The Hangman' (M-G), and 'The Hangman Also Died' (UA). Whether the story likenesses will result in diminishing boxoffice returns remains to be seen. And if so, whether the propaganda value of such pictures is sufficient to justify their possibly decreasing draw is also a moot point. It is probably a fact that in wartime, even more than normally, the public likes escapist entertainment (if that term itself isn't redundant), particularly romantic comedies and musicals.

Turned out by the ace director-writer combination of Jean Renoir and Dudley Nichols, 'This Land' is a steadily engrossing film based on the inner drama of character rather than the exciting physical action of some of the recent war films. Its theme is the invincibility of ideas over brute force, and its story is of how circumstances and the realization of responsibility turn a craven weakling into a heroic champion of freedom. That is epic subject matter and it is given sincere, dignified and eloquent treatment.

Not that the picture is by any means perfect. Some of its incidents tax belief, and the presentation at times is ultra-obvious, possibly to clarify the meaning for the broadest possible audience. Similarly, although such scenes as Charles Laughton's courtroom espousal of the cause of patriotism, civil disobedience and even of sabotage, or his defiant schoolroom reading of 'The Rights of Man,' are suspiciously theatrical, the speeches themselves are magnificent.

One plausible aspect of the story is that the Nazis and the French collaborationists are understandably, if not sympathetically, motivated. Thus, the German officer in command of the town, like the much-disputed Colonel character in 'The Moon Is Down,' is a philosophical and highly literate man who realizes that the terroristic methods he is forced to use are doomed to defeat themselves by aggravating the violence they're supposed to quell. Similarly, the collaborationist mayor is shown as trying to save his townsmen, if incidentally himself. And the traitorous railroad executive, who betrays the saboteur, kills himself when faced with his own shame.'

As usual when a picture has such compulsion and distinction, the individual roles are rewarding and the performances impressive. As the blubbering coward who rises to heroism in a crisis, Charles Laughton gives a shrewdly conceived and developed portrayal, although he occasionally mugs a bit. Maureen O'Hara is believably intense as the lovely, tragic patriot school teacher.

George Sanders properly projects the mental turmoil of the traitorous informer, while Walter Slezak turns in an acting gem in the rich role of the Nazi major. Kent Smith, as the saboteur; Una O'Connor, as a fatally-doting mother; Philip Merivale, as a martyr schoolmaster; Thurston Hall, as the mayor, and George Coulouris, as the prosecutor, also score in principal supporting parts, while Nancy Gates, Ivan Simpson and John Donat register in character bits.

A notable aspect of the film is that there is no attempt to suggest the French or German language. Most of the players speak in their normal accents, and such things as the outlaw newspapers, street signs, etc., are printed in English. That is justifiable and sane theatrical license. However, some of the physical production is manifestly artificial, possibly due to Government limitations on set construction. *Hobe.*

CRIME ON THE RUN

Hollywood, March 16.

Columbia gumshoes into a new series of 'Crime Doctor' pictures next week with Warner Baxter starring as the cure for felony, and Margaret Lindsay in the femme lead.

Michael Gordon draws the director chore on the series, based on the radio program. Ralph Cohn is

IT AIN'T HAY

(SONGS)

Hollywood, March 12.

Universal release of Alex Gottlieb production. Stars Bud Abbott and Lou Costello. Directed by Erle C. Kenton; screenplay by Allen Boretz and John Grant; based on story, 'Princess O'Hara,' by Damon Runyon; words and music by Harry Revel and Paul Francis Webster; camera, Charles Van Enger; film editor, Frank Gross. Previewed at Pantages, March 11, '43. Running time, **79 MINS.**

Grace ..... Bud Abbott
Wilbur Hoolihan ..... Lou Costello
Kitty McGloin ..... Grace McDonald
King O'Hara ..... Cecil Kellaway
Gregory Warner ..... Eugene Pallette
Peggy, Princess O'Hara ..... Patsy O'Connor
Private Joe Collins ..... Leighton Noble
Umbrella Sam ..... Shemp Howard
Colonel Brainard ..... Samuel S. Hinds
Harry the Horse ..... Eddie Quillan
Slicker ..... Richard Lane
Chauncey the Eye ..... David Hacker
Big Hearted Charlie ..... Andrew Tombes
Major Harper ..... Pierre Watkin
Banker ..... William Forrest
Reilly ..... Wade Boteler
Grant ..... Selmer Jackson

and

The Vagabonds
The Hollywood Blondes
Step Brothers

Bud Abbott and Lou Costello again parade their broadly-burlesqued and zany antics in this very slight adaptation of Damon Runyon's story, 'Princess O'Hara.' Comics, displaying their regular and familiar cinematic activities, dominate the proceedings throughout—with exception of a few songs. But the team of A. & C. will make ticket vending machines jingle merrily for smacking biz in all bookings.

Costello, driving a dilapidated taxi, endeavors to get a horse for hack of Cecil Kellaway. Tipped off there's a nag ready for carting away at Empire racetrack, comics grab one—but it's a champ race. Kellaway drives a fare to Saratoga, with chase to the spa and eventual big race in which Costello jockeys around the track. After plenty of absurd and screwball happenings, horse is returned to its owner and everybody's happy.

Script is studded with laugh routines by A. & C. Grace McDonald and Leighton Noble carry the slight romantic thread, while little Patsy O'Connor is prominently spotted in the early reels, and then shunted to the background. Eugene Pallette, an efficiency expert continually crossing the path of the comedians; Runyonesque trio of Shemp Howard, Eddie Quillan and David Hacker, and Kellaway, are most prominent in support.

Four songs by Harry Revel and Paul Webster are neatly spotted, with 'Sunbeam Serenade' and 'Hang Your Troubles on a Rainbow' best of the quartette. Patsy O'Connor sings two of the tunes, with Grace McDonald and Noble teaming up for a third number, and the other is used for finale production ensemble. Specialties by The Vagabonds, The Hollywood Blondes, and Step Brothers are briefly displayed along the route.

Direction by Erle Kenton unfolds at a lively pace, spotlighting the Abbott and Costello routines for maximum audience reaction. Script lacks smoothness of pace, but suitable for talents of the comedians. *Walt.*

HEART OF A NATION

(FRENCH MADE)

Produced and released by Paul Graetz. Stars Michele Morgan and Raimu; features Louis Jouvet, Suzy Prim and Lucien Nat. Commentator, Charles Boyer. Directed by Julien Duvivier. English titles by Ted Strauss. Previewed in New York March 16, '43. Running time, **111 MINS.**

Pierre Froment / Felix ..... Louis Jouvet
Jules Froment ..... Raimu
Estelle ..... Suzy Prim
Bernard ..... Lucien Nat
Gabrielle ..... Renee Devillers
Alain ..... Jean Mercanton
Marie ..... Michele Morgan
Robert Leonard ..... Harry Krimer
Christian ..... Pierre Jordan

(In French; English Subtitles)

'The Heart of a Nation' would be a solid grosser for the arty houses even if it did not offer unusual publicity-exploitation possibilities. But with the unique story it has behind it, this biography of a Paris family from the Franco-Prussian War (1871) to the World War II, may well find a niche with 'Grand Illusion,' 'Carnival in Flanders' and other such French product which has earned immortality in America's 250-seater 'cinemas.'

The film was completed in France just a few months before the Germans marched into Paris and was never released. The Nazis took one look at it and decreed it never should be. Negative and prints were at once destroyed. One fine grain lavender, however, remained and a refugee film man fleeing from Paris is reputed to have buried it along the road. Almost two years later he was able to get his secret into Nazi-dominated France and the lavender was delivered to him in bits and pieces in the unoccupied zone. From there it was another smuggling match with customs guards and, again in one and two-reel units, 'The Heart of a Nation' arrived in the U. S. The producer, Paul Graetz, had arrived in New York himself in the meantime.

Film is not only a sometimes delightful, sometimes touching, sometimes poignant yarn, but the first new picture to come from France in almost three years. And add to that a flock of names which have become rather well known here—Michele Morgan (now an RKO star), Raimu, Louis Jouvet, Suzy

Miniature Reviews

'This Land Is Mine' (RKO). Sincere, absorbing and generally moving war drama; should draw profitable business.

'It Ain't Hay' (U). (Songs.) Typical Abbott and Costello comedy built for laugh purposes and aimed for usual socko biz.

'The Heart of a Nation' (Graetz) (in French; English subtitles). French-made pic with names nifty for arty houses.

'The Desperadoes' (Col). (Color.) Regulation western meller in Technicolor okay for regular runs.

'Ladies Day' (RKO). Baseball comedy helped by Lupe Velez and bright direction; nice dual support.

'The Ape Man' (Mono). Weak Bela Lugosi chiller.

'Dead Man's Gulch' (Republic). Good Don Barry western.

'He's My Guy' (U) (songs). Lightweight romance concerning vaudevillians.

'The Falcon Strikes Back' (RKO). Lively whodunit. Will be neat dual support.

'Hoppy Serves a Writ' (UA). Fast western entry in the Hopalong Cassidy series.

'Tomorrow We Live' (Lion). Nazi occupation of France looms as strong British entry, aided by all-English cast.

'Buckskin Frontier' (UA). Better-than-average western with Richard Dix and Jane Wyatt.

'I Walked With a Zombie' (RKO). Voodooism plot suited for lower half of dualers.

'The Kid Rides Again' (PRC). Western along familiar lines.

rector. Graetz gave it still another hypo by having Charles Boyer appear in a prelude and do an intermittent English commentary. Ted Strauss, second-string film critic for the N. Y. Times, contributed the mediocre English titling job.

Boyer's overlong introduction, backed with well-worn Nazi newsreel footage of German troops, sets the theme of the film. It starts in 1871 with a Montmartre family suffering hunger and privation after Paris had been under a state of siege by the Germans for four months. The film skips 20 years to find the child of the Montmartre family, Bernard, on his wedding day. Bicycles have just become the rage and all concerned in the marriage ceremony participate while astride two-wheelers. More years pass and a rich and jolly uncle from Marseille (Raimu) appears to take Bernard and his wife to see the new and popular Can-Can at the Moulin Rouge. Then it's 1906 and Bernard's son, Alain, assists in an early airplane flight; 1914—War; 1918—and the husband of Alain's sister, Marie (Michele Morgan), returns minus an arm. Many scenes fill in until 1939 and the third call to arms for France, more suffering, and a final prayer after defeat (contrived by editing in this country) for ultimate victory.

The film is of necessity episodic and occasionally overlong. Likewise it is sometimes difficult to follow the intricate family relationships. But that is all minor compared to the greatness of the unbilled writers and of Duvivier's direction in getting at 'the heart of France.' By clever choice of scene and incident in the 70-year period, they have uniquely succeeded in capturing and in making understandable and likeable the character of the French people. What writers and commentators have been vainly trying to explain since 1940 suddenly comes clearly into focus on the screen—why the French preferred the Can-Can and weddings on bicycles to the goose-step and the Panzer division; why each war finds them just as unprepared as the last.

THE DESPERADOES

(IN COLOR)

Hollywood, March 11.

Columbia release of Harry Joe Brown production. Stars Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan; features Guinn Williams and Raymond Walburn. Directed by Charles Vidor; screenplay by Robert Carson; original story by Max Brand; camera, George Meehan; technicolor photography, Allen M. Davey; film editor, Gene Havlick. Previewed at Pantages, March 10, '43. Running time, **85 MINS.**

Steve Upton ..... Randolph Scott
Cheyenne Rogers ..... Glenn Ford
Countess Maletta ..... Claire Trevor
Allison MacLeod ..... Evelyn Keyes
Willie MacLeod ..... Edgar Buchanan
Judge Cameron ..... Raymond Walburn
Nitro Rankin ..... Guinn Williams
Stanley Clanton ..... Porter Hall
Sundown ..... Joan Woodbury
Jack Lester ..... Bernard Nedell
Dan Walters ..... Irving Bacon
Lem ..... Glenn Strange
Cass ..... Ethan Laidlaw
Tolliver ..... Charles Whittaker
Blackie ..... Edward Pawley
Rollo ..... Chester Clute

In Technicolor mounting, and displaying some excellent exterior photography of the Utah district, 'The Desperadoes' dispenses the usual lusty and vigorous melodramatics of the early west. Despite the usual boxoffice of its type and will hit profitable biz in the regular runs as solo or billtopper.

This is the first color photography venture for Columbia, and the tinting lifts the picture from the ordinary program western class to status of topliner for the regular runs. Nothing new is injected into the story, which has been retold many times before in cinematic form. Randolph Scott is the sheriff of the Utah county in the 60's, when a bank robbery is staged, and shortly after Glenn Ford wanders into town. He's a former pal of Scott—also boyhood sweetheart of Claire Trevor, who's operating the town's hotel and gambling layout—and is a fugitive with heavy coin riding on his head. But romantic influence of Evelyn Keyes persuades him to go straight—he's convicted of the bank holdup; escapes with Scott's aid and then rides back to town to release the sheriff and get the real culprits to confess. He's on the straight path when Miss Keyes falls in his arms.

Characters are all hewn to regulation western type. Ford does well as the youth who's a prototype of Wild Bill Hickok. Scott ably portrays the two-gun and two-fisted sheriff; Miss Trevor is an eyeful glamour girl; and Guinn Williams a rather dumb outlaw pal of Ford. Miss Keyes handles romantic interest in good style, while Edgar Buchanan provides a spotlight characterization as the droll postmaster and background manipulator of the robberies and town underworld. Porter Hall, as the conniving banker; Bernard Nedell, as the bank robber, and Raymond Walburn, as the judge, are most prominent in support.

In addition to its regulation western dramatic elements, picture displays a good barroom fight, a spectacular wild horse stampede that is the visual highlight of the picture, and a roaring gunfight to add to the proceedings. Start of the wild horse stampede on the desert is particularly effective theatrics.

Director Charles Vidor keeps action moving sufficiently, with script by Robert Carson an okay presentation. Scenically, exterior photography is topnotch, but interiors strived for unusual lighting effects that were not accomplished. Scenic backgrounds in the Utah desert country add much to the eye appeal of the picture. *Walt.*

LADIES' DAY

RKO release of Bert Gilroy production. Features Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer, Jerome Cowan. Directed by Leslie Goodwins. Screenplay by Charles E. Roberts and Dalie Lussier, from play by Robert Considine, Edward C. Lilley, Bertrand Robinson; camera, Jack Mackenzie; editor, Harry Marker. Tradeshown in N. Y., March 11, '43. Running time, **62 MINS.**

Pepita ..... Lupe Velez
Wacky ..... Eddie Albert
Hazel ..... Patsy Kelly
Hippo ..... Max Baer
Updyke ..... Jerome Cowan
Kitty ..... Iris Adrian
Joan ..... Joan Barclay
Dan ..... Cliff Clark
Marianna ..... Carmen Morales
Doc ..... George Cleveland
Marty ..... Jack Briggs
Smokey ..... Russ Clark
Tony ..... Nedrick Young
Spike ..... Eddie Dew
House Detective ..... Tom Kennedy
Umpire ..... Ralph Sanford

The 'Mexican Spitfire' series continues on with Lupe Velez, but in this one there is no reference to the old 'Spitfire' tag. 'Ladies Day' represents considerable improvement over the old formula. It has more capable people, more action and more comedy. Film is a 'B Special' and should do well when coupled with a strong entry on twinners.

Picture obviously is geared for the baseball months, since it concerns the efforts of a temperamental ball club to win a pennant and cop the world series. One of the heaviest hitters is worried about his wife having a baby. Another has a yen for blondes when his spouse is not on hand. A third loses all control as star pitcher every time he starts a new romance.

This stellar hurler, Wacky, is the real problem child. Hence, the plot revolves about attempts of the baseballers' wives to keep him away from his newlywed, Pepita (Lupe Velez), until after the world's championship is won. Wives kidnap and hold her in a hotel room until the series is nearly cinched.

Lupe Velez looks and acts vastly better than in her recent 'Spitfire' films. She manages to keep things rolling along. Eddie Albert makes a satisfying Wacky, star moundsman, while Patsy Kelly also is standout as wife of the dumb-flirtatious catcher, Max Baer. Reminiscent of Maxie Rosenbloom in mannerisms and talk, he has possibilities for further screen development. Jerome Cowan, as the rep of the bank owning the ball club; Iris Adrian, Tom Kennedy and Joan Barclay are nice in support.

Despite obvious twists in the story and absurd moments on the ball field, Leslie Goodwins has maintained pace in direction. Screenplay is as unoriginal as the play from which adapted. Photography by Jack Mackenzie is okay, though the switches from the N. Y. baseball parks with world series crowds and

THE APEMAN

Monogram release of Sam Katzman and Jack Dietz production. Features Bela Lugosi, Wallace Ford, Louise Currie. Directed by William Beaudine; screenplay, Barney Sarecky; camera, Mark Stengler; editor, Carl Pierson. At New York, N. Y., dual, week March 15, '43. Running time, **64 MINS.**

Dr. Brewster ..... Bela Lugosi
Jeff Carter ..... Wallace Ford
Billie Mason ..... Louise Currie
Agatha Brewster ..... Minerva Urecal
Dr. Randall ..... Henry Hall
Zippo ..... Ralph Littlefield
Captain ..... J. Farrell MacDonald
Butler ..... George Kirby
Brady ..... Wheeler Oakman
The Ape ..... Emil Van Horn

Monogram has borrowed liberally from 'Dr. Jekyll and Mr. Hyde,' 'Dracula' and other time-worn horror film ideas and is now serving them up as a potpourri called 'The Ape Man.' It's good for laughs which aren't in the script, and Bela Lugosi, rigged out in a shaggy beard and formal morning attire, ambling like an ape and sharing a cage with a gorilla, scares nobody. It's strictly for dual support.

All happens because of a little experiment Lugosi performs in the Dr. Jekyll tradition. To resume his normal form, all he needs is fresh human spinal fluid, which he proceeds to get by having his gorilla strangle several people. Then his best friend crosses him up by refusing to inject the priceless ingredient and Lugosi promptly strangles him. Wallace Ford and Louise Currie enter the scene as a couple of story-starved newshawks, and are almost mauled by Lugosi and his gorilla pal, but are saved by the timely intervention of the police.

Lugosi seems somewhat bewildered and bemused by his role and acts accordingly. As for Wallace Ford and Billie Mason, they offer outmoded impersonations of the fourth estate. Emil Van Horn makes a very sympathetic gorilla.

Direction n.g.

DEAD MAN'S GULCH

Republic release of Eddy White production. Features Don 'Red' Barry with Lynn Merrick, Clancy Cooper and Emmett 'Pappy' Lynn. Directed by John English. Screenplay by Norman S. Hall and Robert Williams; camera, Ernest Miller; editor, Arthur Roberts. At New York, N. Y., dual, week March 15, '43. Running time, **55 MINS.**

Tennessee Colby ..... Don 'Red' Barry
Mary Logan ..... Lynn Merrick
Walt Bledsoe ..... Clancy Cooper
Fiddlefoot ..... Emmett 'Pappy' Lynn
Tommy Logan ..... Malcolm 'Bud' McTaggart
Bat Matson ..... Jack Rockwell
Hobart Patterson ..... John Vosper
Curley Welch ..... Pierce Lyden
Fred Beecher ..... Lee Shumway
Steve Barker ..... Rex Lease
Buck Lathrop ..... Al Taylor

Despite a conventional title, 'Dead Man's Gulch' is a convincing above-average western that moves along at a brisk pace and gives the feeling that more than cursory attention was paid to scripting and producing.

It's an exciting and believable tale of transportation competition, wardheel tactics and out-and-out gangsterism in the wild west. Forces of law and order, personified by 'Red' Barry, smash an organization of ruthless freight line operators, who use 20th century strong-arm methods to retain their monopoly and launch a reign of terror to prevent a Congressional investigation of the territory which is ripe for statehood. They are aided by Barry's best pal, 'Bud' McTaggart, who will do anything for money. This makes Barry's job harder, but even friendship falls before the claims of justice.

Barry is convincing as a deputy marshal, Lynn Merrick is innocuous as McTaggart's sister, while 'Pappy' Lynn peddles an inferior brand of comedy. McTaggart makes an appealing yet relentless killer. The other members of the cast perform adequately. Director John English allows for no letups in this quick-trigger oater.

HE'S MY GUY

(SONGS)

Universal release of Will Cowan production. Stars Joan Davis; features Dick Foran, Irene Hervey, Fuzzy Knight, Gertrude Niesen, Diamond Bros., and Mills Bros. Directed by Edward F. Cline. Story, Kenneth Higgins; adaptation, M. Coates Webster and Grant Garrett; film editor, Fred Feitshans; songs, Milton Rosen, Everett Carter, Don Raye, Gene de Paul, Bud Green, Ray Henderson, Saul Chaplin, Sammy Cahn, Dorothy Parker and Jack King; camera, John Boyle. At Palace, N. Y., dual, week of March 11, '43. Running time, **65 MINS.**

Van Moore ..... Dick Foran
Terry Allen ..... Irene Hervey
Madge Donovan ..... Joan Davis
Sparks ..... Fuzzy Knight
Kirk ..... Lon Douglas
Johnson ..... Samuel S. Hinds
Elwood ..... Bill Halligan

and

Gertrude Niesen, Diamond Brothers, Mills Brothers, Louis Da Pron, Lorraine Krueger, Dorene Sisters

This is a lightweight romantic item with songs and dances that will provide only the most meagre support on double bills as the associate feature. Thin as to story structure, it is also disappointing musically.

Joan Davis, comedienne starred above the title, is one of the brighter elements of the film, while the Diamond Bros., standard in vaudeville, and the Mills Bros., long established, are also entertaining. The Diamonds figure in comedy and dancing, as well as song stints. Mills quartet do two numbers, while the same chore is assigned to Gertrude Niesen, also from the varieties, who gets over satisfactorily. Team of Irene Hervey

(Continued on page 22)

'Serve' Trim $34,000 in 2 Chi Spots; 'Shadow' Big 25G, Ethel Waters, 18G

Chicago, March 16.

'Star Spangled Rhythm' is breaking records at the State-Lake, smashing its way to terrific $32,000 despite Lent, bad weather and income taxes on holdover. It was smash $40,000 on first week. 'In Which We Serve' should garner a $34,000 total at the Apollo and Roosevelt. 'Shadow of a Doubt' coupled with 'How's About It' at the Palace looks big $25,000.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Serve' (UA). Solid $12,000. Last week, 'Beach Story' (Par) and 'Gillespie's Assistant' (M-G) (3d wk), satisfactory $7,000.

Chicago (B&K) (4,000; 35-75)—'Hard Way' (WB) and Johnny Long orch on stage. Fine $40,000. Last week, 'Night to Remember' (Col) and Veloz and Yolanda heading stage bill, okay $38,000.

Garrick (B&K) (900; 35-75)—'Commandos' (Col) (Fifth week in Loop). Good $7,500. Last week, 'Meanest Man' (20th) and 'Heart Belongs to Daddy' (Par), fair $6,500.

Oriental (Iroquois) (3,200; 28-55)—'Queen of Broadway' (PRC) and Ethel Waters heading vaude bill. Nice $18,000. Last week, 'Time to Kill' (20th) and 'Funzafire' unit, trim $18,500.

Palace (RKO) (2,500; 33-75)—'Shadow of Doubt' (U) and 'How's About It' (U). Excellent $25,000. Last week, 'Hitler's Children' (RKO) and 'Silver Skates' (Mono) (3d wk), bright $18,000.

Roosevelt (B&K) (1,500; 33-75)—'Serve' (UA). Big $22,000. Last week, 'Commandos' (Col) (4th wk), fair $9,000.

State-Lake (B&K) (2,700; 35-75)—'Spangled Rhythm' (Par) (2d wk). Smash $32,000. Last week, terrific $40,000.

United Artists (B&K) (1,700; 35-75)—'Random Harvest' (M-G) (7th wk). Steady $18,000. Last week, good $16,500.

Woods (Essaness) (1,200; 33-75)—'Frankenstein Meets Wolf Man' (U) and 'Vengeance Strikes' (Mono). Good $8,000. Last week, staunch $10,500.

'Rhythm' Sweet $20,000, Det. 3d

Detroit, March 16.

Film leaders here are strong on holdover, leaving little room for new product. In its second week 'Immortal Sergeant,' now coupled with 'How's About It,' at Fox, will lead town again. 'Star Spangled Rhythm,' at the Michigan, also is stout.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Chetniks' (20th) and 'Comes Up Love' (U). Fine $9,000. Last week, 'Commandos' (Col) (3d wk) and 'Hi, Buddy' (U), okay $8,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Journey Into Fear' (RKO) and 'Cat People' (RKO). Trim $11,000. Last week, 'Dead Men Walk' (PRC) and 'Gorilla Man' (WB), nice $9,500.

Fox (Fox-Michigan) (5,000; 55-75)—'Immortal Sergeant' (20th) (2d wk) and 'How's About It' (U). Great $25,000 after $42,000 first week, coupled with 'Let's Have Fun' (Col).

Madison (United Detroit) (1,800; 55-75)—'Sgt. York' (WB) and 'Who Done It?' (U). Back in loop for fine $6,000. Last week, 'Forest Rangers' (Par) and 'Washington Slept' (WB), strong $8,000.

Michigan (United Detroit) (4,000; 55-75)—'Spangled Rhythm' (Par) and 'Fall In' (UA) (3d wk). Unusually long stretch for this house, with $20,000 expected after $28,000 last week.

Palms-State (United Detroit) (3,000; 55-75)—'Hitler's Children' (RKO) and 'Lady Bodyguard' (Par) (4th wk). Fine $14,000 sighted after great $17,000 third week.

United Artists (United Detroit) (2,000; 55-75)—'Random Harvest' (M-G) (5th wk). Only solo in loop still strong at $10,000 after choice $12,000 in fourth week.

'Children' New Record In Port., Smash $15,000

Portland, Ore., March 16.

'Andy Hardy's Double Life' is doing a terrific week at the Broadway, but 'Hitler's Children,' at Orpheum, is the sensation, soaring to new house record.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Hardy's Double Life' (M-G) and 'Gorilla Man' (WB). Terrific $13,000. Last week, 'Reunion France' (M-G) and 'Johnny Doughboy' (Rep), good $9,600.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Reunion France' (M-G) and 'Johnny Doughboy' (Rep). Moved here from Broadway, okay $6,000. Last week 'Once Upon Honeymoon' (RKO) (3d wk) and 'Sierra Sue' (Rep) (1st wk), nice $6,500.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Hitler's Children' (RKO) and 'No Place for Lady' (Col). Soaring to $15,000 or better, new record. Last week, 'China Girl' (20th) and 'Kid Dynamite' (Mono) (2d wk), satisfactory $8,500.

Paramount (H-E) (3,000; 40-65)—'Commandos' (Col) and 'Power of Press' (Col) (2d wk). Great $8,500. First week, socko $14,500.

United Artists (Parker) (900; 40-65)—'Random Harvest' (M-G) (4th wk). Still riding high at $9,000. Third week, grand $9,800.

'Air Force,' $15,500, Seattle's Best; 'Rhythm' Hefty 26G in 2 Spots

Seattle, March 16.

Biggest item this week is western preem of 'Air Force' at Orpheum, buildup being that Seattle is the home of the Flying Fortress. Plenty of tie-ins and extra publicity, but 'Star Spangled Rhythm' at Fifth Avenue looks to equal the air opus first week biz. Playing day-date with Music Hall, 'Rhythm' is rolling up a terrific $26,300 for the two spots.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65) — 'Hitler's Children' (RKO) and 'Lady Bodyguard' (Par) (4th wk). Okay $4,100. Last week, dandy $5,600.

Fifth Avenue (H-E) (2,349; 40-65)—'Spangled Rhythm' (Par). Day-date with Music Hall. Magnificent $15,000. Last week, 'Random Harvest' (M-G) (3d wk), smash $11,000, record here.

Liberty (J & v H) (1,650; 40-65)—'Dangerous Night' (Col) and 'Daring Young Man' (Col). Slim $5,000 in six days. Last week, 'Reveille With Beverly' (Col) and 'Junior Army' (Col), oke $6,800.

Music Box (H-E) (850; 40-65)—'Random Harvest' (M-G). Moved from Fifth Ave. Great $6,000. Last week, 'Reap Wild Wind' (Par) (2d wk), nifty $5,100 in eight days.

Music Hall (H-E) (2,200; 40-65)—'Rhythm' (Par). Also at Fifth Ave., terrific $11,300, new house record. Last week, 'China Girl' (20th) and 'Big Street' (RKO), also at Paramount, big $7,000.

Orpheum (H-E) (2,600; 40-65)—'Air Force' (WB). Greatly upped ad budget and local interest helping this. Wonderful $15,500, last week, 'Nightmare' (U) and 'Johnny Comes Marching' (U), $10,300 in eight days.

Palomar (Sterling) (1,350; 30-65)—'Kid Dynamite' (Mono) and 'Secrets Underground' (Rep) plus vaude. Big $9,500. Last week, 'Idaho' (Rep) and 'Counter Espionage' (Col) with vaude, big $10,000, best here since recent slump.

Paramount (H-E) (3,039; 40-65)—'Chetniks' (20th) and 'Life Begins' (20th). Nice advance buildup but feeling competition, so only good $9,000 is likely. Last week, 'China Girl' (20th) and 'Big Street' (RKO), also at Music Hall, fairish $9,000.

Roosevelt (Sterling) (800; 40-65)—'Yankee Doodle' (WB) (4th wk). Nice $4,700. Last week, hot $6,200.

Winter Garden (Sterling) (800; 20-30)—'Who Done It?' (U) and 'Never Lovelier' (Col) (3d run). Fine $3,600. Last week, 'Forest Rangers' (Par) and 'Wings Woman' (RKO) (3d run), good $3,300.

'Frankenstein' Leads St. Louis, Nice $17,000

St. Louis, March 16.

It's virtually a h.o. week currently. Only new films are at Fox and St. Louis. 'Frankenstein Meets the Wolf' will cop top biz.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Commandos' (Col) and 'Power of Press' (Col) (2d wk). Will add another $12,000 to $16,000 first stanza.

Orpheum (Loew) (2,000; 30-55)—'Random Harvest' (M-G) (2d wk). Solid $8,000 after $7,000 on first week here. Feature played two weeks at Loew's previously. Storm hurt last week.

Ambassador (F&M) (3,000; 30-50)—'Got Me Covered' (RKO) and 'Hi, Ya Chum' (U) (2d wk). Fine $9,000 after okay $11,200 first week.

Fox (F&M) (5,000; 30-50) — 'Frankenstein Meets Wolf Man' (U) and 'Over My Dead Body' (20th). Will lead town with swell $17,000. Last week, 'Spangled Rhythm' (Par) and 'Aldrich Gets Glamour' (Par) (2d wk), solid $12,600.

Missouri (F&M) (3,570; 30-50)—'Spangled Rhythm' (Par) and 'Johnny Comes Marching' (U). Good $7,500. Last week 'Immortal Sergeant' (20th) and 'Margin Error' (20th), mild $5,300.

St. Louis (F&M) (4,000; 30-40)—'Hi, Neighbor' (Rep) and 'Idaho' (Rep). Good $5,500. Last week, 'Pride Yankees' (RKO) and 'Mountain Rhythm' (Rep), $3,500, below average.

First Runs on Broadway

(Subject to Change)

Week of March 18

Astor—'Human Comedy' (M-G) (3d week).
(Reviewed in 'Variety' March 3)

Capitol—'Stand By for Action' (M-G) (2d week).
(Reviewed in 'Variety' Dec. 9)

Criterion—'It Ain't Hay' (U) (2d week).
(Reviewed in current issue)

Globe—'Chetniks' (20th).
(Reviewed in 'Variety' Jan. 13)

Hollywood—'Air Force' (WB) (7th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Keeper of the Flame' (M-G).
(Reviewed in 'Variety' Dec. 16)

Paramount—'Hitler's Children' (RKO) (4th week).
(Reviewed in 'Variety' Dec. 23)

Rivoli—'Forever and a Day' (U) (2d week).
(Reviewed in 'Variety' Jan. 20)

Rialto — 'Frankenstein Meets the Wolfman' (U) (3d week).
(Reviewed in 'Variety' Feb. 24)

Roxy—'Young Mr. Pitt' (20th) (2d week).
(Reviewed in 'Variety' March 10)

Strand—'The Hard Way' (WB) (2d week).
(Reviewed in 'Variety' July 2, '42)

Week of March 25

Astor—'Human Comedy' (M-G) (4th week).

Capitol—'Stand By for Action' (M-G) (3d week).

Criterion—'It Ain't Hay' (U) (3d week).

Globe—'Chetniks' (20th) (2d week).

Hollywood—'Air Force' (WB) (8th week).

Music Hall—'Keeper of the Flame' (M-G) (2d week).

Paramount—'Happy Go Lucky' (Par) (24).
(Reviewed in 'Variety' Dec. 30)

Rivoli—'Forever and a Day' (U) (3d week).

Roxy—'Hello Frisco' (20th) (24).
(Reviewed in 'Variety' March 10)

Strand—'The Hard Way' (WB) (3d week).

'Rhythm' Sock $16,000, K. C.; 'Casa' Torrid 15G

Kansas City, March 16.

Spring weather and new product are hypoing biz sharply here this week. 'Star Spangled Rhythm' at Newman is the leader, while 'Casablanca,' at Orpheum, is a close second. 'Three Hearts for Julia' and 'Tennessee Johnson' at Midland is only mild.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Chetniks' (20th). Nice $8,000. Last week, 'Mrs. Holliday' (U), pleasant $8,500.

Midland (Loew's) (3,500; 11-50)—'Three Hearts Julia' (M-G) and 'Tennessee Johnson' (M-G). Mild $8,000. Last week, 'Journey Margaret' (M-G) and 'Northwest Rangers' (M-G), okay $10,000.

Newman (Paramount) (1,900; 11-50)—'Spangled Rhythm' (Par). Sock $16,000. Last week, 'Yankee Doodle' (WB) (3d wk), firm $7,500.

Orpheum (RKO) (1,600; 15-50)—'Casablanca' (WB) and 'Calaboose' (UA). Hot $15,000. Last week, 'Got Me Covered' (RKO) and 'Mrs. Wiggs' (Par) (3d wk), steady $7,500.

Tower (Fox-Joffee) (2,116; 10-35)—'Johnny Doughboy' (Rep) and 'Silver Skates' (Mono) plus vaude. Average $7,000. Last week, 'Nightmare' (U) and 'Time Kill' (20th), with vaude, fair $7,500.

'Meanest Man' Modest $8,500 in Dull Indpls.

Indianapolis, March 16.

Grosses at most first-run spots here are hitting the winter's low this week, due to tax deadline and start of Lent. 'Journey for Margaret,' at Loew's, looks like the leader.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Meanest Man' (20th) and 'Chetniks' (20th). Slow $8,500, with a moveover to Lyric indicated. Last week, 'Shadow of Doubt' (U) and 'Johnny Doughboy' (Rep), $8,900.

Indiana (Katz-Dolle) (3,300; 30-50)—'Hard Way' (WB) and 'Truck Busters' (WB). Not bad at $8,500. Last week, 'Got Me Covered' (RKO) and '7 Miles Alcatraz' (RKO), smash $13,600.

Keith's (Ind) (1,200; 30-55)—'Destination Unknown' (U) plus vaude. Average $4,000 in four-day run. Last week, 'Mountain Rhythm' (Rep) and vaude, $3,900.

Loew's (Loew's) (2,540; 30-50)—'Journey Margaret' (M-G) and 'City Without Men' (Col). So-so $9,000. Last week, 'Random Harvest' (3d wk), strong $8,000.

Lyric (Katz-Dolle) (1,800; 30-50)—'Got Me Covered' (RKO) and '7 Miles Alcatraz' (RKO). Good $4,250 on moveover. Last week, 'Immortal Sergeant' (20th) and 'Margin Error' (20th), $3,800 on moveover.

B'way OK; Grace Moore Ups 'Pitt' to Wham $70,000, 'Action'-Crosby Big 60G, 'Hard Way'-Hutton Sweet 53G

Despite Lent, bad weather Saturday (13) and income taxes, all but a couple downtown N. Y. picture houses are doing from well to big. Several new shows opened, among them 'Stand By For Action' and stageshow topped by Bob Crosby and Van Alexander band at Capitol. Back to in-person fare after nearly eight years, Cap started new policy auspiciously, with first week ending tonight (Wednesday) looking $60,000 or better.

Added competition from Cap so far is not hurting five other houses playing stageshows, though it may cut into nearby straight-film Rivoli. Riv, playing 'Forever and a Day,' is a bit disappointing at about $30,000, but still satisfactory.

Recently spreading on stage talent, the Roxy is in nowise affected by the Cap's entrance into combo field. Current with 'Young Mr. Pitt' and, in person, Grace Moore, Roxy finished first week last night (Tuesday) at sock $70,000. Manager Irving Lesser's opinion is that the show has class appeal with the Met opera star entitled to much credit. She is receiving $8,500 net.

Strand, opening 'Hard Way' and Ina Ray Hutton band Friday (12), also has no complaint against the Cap, house getting strong $53,000 or better. Second-run State, with Will Osborne band and 'Palm Beach Story,' looks $23,000, not as good as recently, but satisfactory. House plays film after Cap, Par and Music Hall, and may feel the new Capitol policy. Hall, on second week with 'They Got Me Covered,' points to stout $85,000, while Par continues bangup with 'Hitler's Children,' Xavier Cugat band and Henny Youngman, at fancy $55,000 on third round.

'It Ain't Hay,' which scored a big $24,000 at Criterion on first week, starts second today (Wednesday). Maintaining consistent, fine gait is 'Human Comedy' at Astor with $23,500 on second stanza and continues on indefinitely.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (3d wk). Genuine b.o. hit, with second week through Monday night (15) hitting $23,500; initial seven days, sock $26,000, virtual capacity.

Capitol (Loew's) (4,620; 35-$1.10)—'Stand By Action' (M-G) and stageshow including Bob Crosby with Van Alexander band, Joan Edwards and Mary Raye and Naldi. Though not getting weekend prices quite as high as comparable theatres, initial week of stageshow policy registering big $60,000 or over, more than double past year's house average. Last week, 'Reunion France' (M-G), slim $20,000.

Criterion (Loew's (1,062; 35-75)—'It Ain't Hay' (U) (2d wk). And resounding $24,000 on first week through last night (Tuesday) ain't hay, either. Last week, 'Pittsburgh' (U) (2d wk), nice $13,000.

Globe (Brandt) (1,250; 35-85)—'Saludos Amigos' (RKO-Disney) (5th wk). On final six days appears about $8,500, good, while last week (4th) was $9,900.

Hollywood (WB) (1,225; 55-$1.25)—'Air Force' (WB) (7th wk). Wound up sixth stanza last night (Tuesday) at satisfactory $17,000; prior lap, $19,600. Remains on.

Palace (RKO) (1,700; 28-75)—'Immortal Sergeant' (20th) (2d run) and 'He's My Guy' (U) (1st run). Only fair $8,700. Last week, 'Shadow Doubt' (U) (2d run) and 'Johnny Comes Marching' (U) (1st run), $9,200.

Paramount (Par) (3,664; 35-$1.10)—'Hitler's Children' (RKO) and on stage, Xavier Cugat orch, Henny Youngman, others, (4th wk). Tees off 6th finale today (Wednesday) after sock $55,000 on third week and $70,000 on second.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Got Me Covered' (RKO) and stageshow (2d wk). Holding up stoutly for $85,000 or better after hefty $97,000, initial week. 'Keeper of Flame' (M-G) comes in tomorrow (Thursday).

Rialto (Mayer) (594; 28-75)—'Frankenstein Meets Wolf Man' (U) (2d wk). Pulling heavily, on first holdover stanza looking fine $10,000 and sticks a third; first week, very big $15,500 for this little-seater.

Rivoli (UA-Par) (2,002; 35-99)—'Forever and Day' (RKO). In view of many names in cast under hopes at no more than $30,000, but okay. 'Amazing Mrs. Holliday' (U) on final six days of third week was mild $12,000.

Roxy (20th) (5,886; 40-$1.10)—'Young Mr. Pitt' (20th) and Grace Moore in person (2d wk). With Met opera star credited with counting strongly, first week through last night (Tuesday) hit smash $70,000, remarkable since it covered only 29 shows, per Miss Moore's contract. Last week, 'Meanest Man' (20th), 'Truth o' Consequences,' sad $[illegible]

gram, others on stage (2d wk), nice $55,200.

State (Loew's) (3,450; 35-$1.10)—'Beach Story' (Par) (2d run) plus Will Osborne orch, Johnny Burke, others, in person. Slower than recently here but pretty good $23,000. Last week, 'Spangled Rhythm' (Par) (2d run) and Ray Kinney orch unit, near $26,000.

Strand (WB) (2,756; 35-$1.10)—'Hard Way' (WB) and Ina Ray Hutton orch. Clicking very strongly, locking $53,000 on first week, and holds. Last week, fifth for 'Casablanca' (WB) and seventh for Sammy Kaye orch, $38,500, exceptionally good.

'DOUBT' DANDY 16G IN WASH.

Washington, March 16.

Business is still on the upbeat. Earle theatre would have broken the house record with 'Air Force' opening session but for cut price service tickets. Dandy on second week. 'Shadow Of a Doubt' is clicking at Keith's and sure of a holdover.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Crystal Ball' (UA) with vaude. Good $21,000. Last week, 'Powers Girl' (UA) with vaude, nice $23,000.

Columbia (Loew) (1,234; 30-50)—'Meanest Man' (20th). Okay $6,500. Last week, 'Serve' (UA), sturdy $7,000.

Earle (WB) (2,210; 30-90)—'Air Force' (WB) (2d wk). Fine $19,500, after opening week smash $24,600. Cut-price tickets prevented house record.

Keith's (RKO) (1,800; 40-65)—'Shadow of Doubt' (U). Dandy $16,000. Last week, 'Got Me Covered' (RKO) (4th wk), trim $9,500.

Metropolitan (WB) (1,600; 30-50)—'Yankee Doodle' (WB). Red hot $10,000. Last week, 'Casablanca' (WB) (2d wk), bang up $8,700.

Palace (Loew) (2,242; 30-75)—'Random Harvest' (M-G) (3rd wk). Very nice $18,000 after $23,500 on second session.

'Johnson' Boosted by 'Vanities' in Pitt, 21G

Pittsburgh, March 16.

With holdovers and reissues practically dominating the first-run situation, Stanley has things pretty much to itself with 'Tennesse Johnson' paired with tab Earl Carroll 'Vanities.' Only other new bill, 'Saludos, Amigos,' backed by 'Great Gildersleeve,' at Harris not doing so well despite raves from crix.

Estimates for This Week

Fulton (Shea) (1,700; 30-55) — 'Gone With Wind' sixth time for this one downtown. Smash $7,000. Last week, 'Silver Skates' (Mono), sad $3,000.

Harris (Harris) (2,200; 30-55)—'Saludos, Amigos' (RKO) and 'Great Gildersleeve' (RKO). Reviewers tossed their hats in air for Disney film but will be lucky to get $7,000, disappointing. Last week, 'Frankenstein Meets Wolf Man' (U), plenty satisfactory at $7,700.

Penn (Loew's-UA) (3,300; 30-55)—'Spangled Rhythm' (Par) (2d wk). All-starrer maintaining fast clip in h.o. at $15,500. That's cinch biz for continuation of downtown first run. Last week, smart $22,500.

Ritz (WB) (800; 30-55)—'Yankee Doodle' (WB) (5th wk). Petering out at finish line but still nice $2,500. Last week, swell $4,000.

Senator (Harris) (1,700; 30-55)—'Green Valley' (20th) and 'My Gal Sal' (20th). With product getting low here, Senator brought in these two oldies. Poor $2,000. Last week, 'Reveille With Beverly' (Col) and 'Eyes Underworld' (U), $2,700.

Stanley (WB) (3,800; 30-66)—'Tennessee Johnson' (M-G) and Earl Carroll 'Vanities' unit. Getting lion's share of town's dough this week. Trim $21,000, way above recent average here. Last week, Harpo Marx and 'Tarzan Triumphs' (RKO) plus Chico Marx orch, mild $17,000.

Warner (WB) (2,000; 30-55)—'Random Harvest' (M-G) (4th wk). Second stanza here after two weeks at Penn. Nice $6,000, on top of nearly $11,000 last week.

Through All That Again?

Hollywood, March 16.

Malta, the world's most heavily bombarded island, becomes the title of a film to be produced by Metro with Philip Dorn and Donna Reed playing romantic leads.

Film is built around a story by John Wexley dealing with life on the embattled rock between daily Axis air raids.

'Casa' Terrif $32,000, Hub; 'Harvest' Hot 40G, 3d, 'Frankenstein' Record 8G

Boston, March 16.

The simultaneous arrival of Lent and taxes made little difference in weekend biz this week. 'Casablanca,' with near $32,000 at the Met, is the best single entry. 'Harvest,' day-date at the Loew spots, is wow $40,000 on third session. 'Frankenstein Meets Wolf Man' is the big surprise of the week, breaking all records at the Translux.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Meanest Man' (20th) plus Bob Allen orch, others on stage. A strong lift over recent weeks, swell $29,000 or near. Last week, 'Shadow of Doubt' (U), Joe Venuti orch, Connee Boswell, others, $26,700.

Fenway (M-P) (1,373; 30-60)—'China Girl' (20th) and 'Wrecking Crew' (Par). Very good $5,800 considering current situation in neighborhood. Last week, 'Black Swan' (20th) and 'Street of Chance' (Par), $6,000.

Majestic (Shubert) (1,667; 35-65)—'Siege of Leningrad' (Artkino). Replaced 'Fantasia' (RKO) last Sunday, after Disney film took $8,000 on abbreviated second session. Previous week, trim $12,000.

Memorial (RKO) (2,900; 44-75)—'Got Me Covered' (RKO) and 'Calaboose' (UA) (3d wk). Fine $18,000. Last week, $24,000.

Metropolitan (M-P) (4,367; 30-75)—'Casablanca' (WB) and 'Silver Skates' (Mono). A powerhouse here at $32,000, biggest draw in months. Last week, 'Yankee Doodle' (WB) (2d wk), great $23,000 on pop run.

Orpheum (Loew) (2,900; 44-60)—'Random Harvest' (M-G) (3d wk). Remains potent at $22,500. Last week, $30,000.

Paramount (M-P) (1,300; 33-60)—'China Girl' (20th) and 'Wrecking Crew' (Par). Fine $14,500. Last week, 'Black Swan' (20th) and 'Street of Chance' (Par), $15,000.

State (Loew) (3,200; 44-60)—'Random Harvest' (M-G) (3d wk). Solid $17,500. Last week, $20,000.

Translux (Translux) (900; 28-65)—'Frankenstein Meets Wolf Man' (U) and 'Hi, Buddy' (U). Jammed from 9 a.m. on, record-breaking $8,000, terrif for this spot. Last week, 'Great Impersonation' (U) and 'Gun for Hire' (Par), $6,000.

Andrews Sis-Ayres Up 'Pittsburgh' to $19,000, Mpls.; 'Rhythm' 9G H.O.

Minneapolis, March 16.

The manner in which grosses are holding up in the face of continued sub-zero temperatures, Lent and the income tax is regarded as evidence of the strong film product. 'Pittsburgh' is being helped by Andrews Sisters and Mitchell Ayres band to a big $18,000 at the Orpheum. 'Star-Spangled Rhythm' is still great on holdover at the State.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Ice-Capades Revue' (Rep) and 'City Without Men' (Col). Good $2,000 in four days. 'Lost Canyon' (UA) and 'Lure of Islands' (Mono) opened today (16). Last week, 'Power of Press' (Col) and 'Northwest Rangers' (M-G) nice $2,100 in five days.

Century (P-S) (1,600; 30-40-50)—'Pride Yankees' (RKO) (2d run). Swell $8,000 at pop sale. Last week, 'Arabian Nights' (U) (2d wk), fair $5,000 after nice $8,000 first week.

Gopher (P-S) (1,000; 28-30)—'Tarzan Triumphs' (RKO). Satisfactory $4,000. Last week, 'Cat People' (RKO,) fine $5,000.

Lyric (P-S) (1,091; 30-40-50)—'Casablanca' (WB) (4th wk). Fine $4,000 after $4,600 last week.

Orpheum (P-S) (2,800; 39-55)—'Pittsburgh' (U) plus Andrews Sisters and Mitchell Ayres orch, others, on stage. Great show pulling 'em for bang-up $19,000. Last week, 'Whistling Dixie' (M-G) and Charlie Spivak orch on stage, fair $15,000.

State (P-S) (2,300; 30-40-50)—'Spangled Rhythm' (Par) (2d wk). Going like a house afire. Great $9,000 on top of huge $17,000 first week. Goes to Lyric for extension of first run.

Uptown (Par) (1,100; 30-40)—'Me My Gal' (M-G). First nabe showing, big $3,500. Last week, 'Mrs. Hadley' (M-G), fair $2,800.

World (Par-Steffes) (350; 30-40-50-55)—'Meanest Man' (20th) and 'We Are Marines' (20th) (3d wk). Moderate $2,000. Last week, mild $2,200.

'Harvest,' $14,000, 'Casa,' 11G, H.O. Mont'l Clicks

Montreal, March 16.

Money is pouring in this week aided by strong films. 'Random Harvest' at socko $14,000, and 'Casablanca' at $11,000, on holdovers, are town-toppers.

Estimates for This Week

His Majesty's (CT) (1,600; 35-50)—'Sanders of River' (Indie) and 'Dead Man's Shoes' (Indie). Weak $1,800. Last week, 'Night Has Eyes' (Indie) and 'Spring Meeting' (Indie), fair $2,000.

Palace (CT) (2,700; 30-62)—'Casablanca' (WB) (2d wk). Smash $11,000 following terrific $15,000 last week.

Capitol (CT) (2,700; 30-62)—'Life Begins' (20th) and 'Time Kill' (20th). Pacing strong $8,000. Last week, 'Journey Margaret' (U) and 'Moonlight Havana' (U) (2d wk), good $6,300.

Loew's (CT) (2,800; 35-67)—'Random Harvest' (M-G). Socko $14,000. Last week, 'Yankee Doodle' (WB) (3d wk), nice $6,500.

Princess (CT) (2,300; 30-52)—'Lucky Jordan' (Par) and 'Heart Belongs Daddy' (Par). Pointing to trim $6,000. Last week, 'Silver Skates' (Mono) and 'Great Gildersleeve' (Mono), fair $5,000.

Orpheum (Ind) (1,100; 30-60)—'Serve' (UA) (5th wk). Still in money at fine $4,500, after trim $5,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'L'Amour Guide' and 'La Soeur Blanche.' Lent denting b.o. here. Fair $3,500. Last week, 'Soir de Reveillon' and 'Homme en Or,' good $4,200.

'Flame' Bright $22,500, Philly

Philadelphia, March 16.

Combination of Lent and Income Tax is kicking the bottom out of biz this week. Snowstorm Saturday didn't help. Best showings are being made by 'Immortal Sergeant' and 'Keeper of the Flame.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Shadow Doubt' (U) (2d wk). Fair $11,000. Initialer, good $15,000.

Arcadia (Sablosky) (600; 35-75)—'Tennessee Johnson' (M-G) (2d run). Being yanked after sour $1,500 in four days. 'Random Harvest' (M-G) bows Thursday (18) for second run after six weeks at Boyd. Last week, 'Journey Margaret' (M-G), sad $3,200.

Boyd (WB) (2,569; 35-75)—'Keeper of Flame' (M-G). Satisfactory $22,500 but not in same league with 'Random Harvest' (M-G) which wound up smash six weeks with fine $14,800.

Earle (WB) (2,768; 35-75)—'Meanest Man' (20th) with Chico Marx orch. Nice $25,800. Last week, 'Margin Error' (20th) and Guy Lombardo orch, oke $25,500.

Fox (WB) (2,245; 35-75) — 'Immortal Sergeant' (20th). Stout $22,500 plus extra $4,000 for special Earle showing Sunday (14). Last week, 'Silver Skates' (Mono) $10,000, not bad.

Karlton (WB) (1,100; 35-75)—'Once Upon Honeymoon' (RKO) (2d run). Good $7,000. Last week, 'Hardy's Double Life' (M-G), pallid $4,000.

Keith's (WB) (2,220; 35-75)—'Serve' (UA) (2d run). Satisfactory $6,500. Last week, 'Casablanca' (WB), fared well at $6,800 for third week of second run.

Mastbaum (WB) (4,692; 46-75)—'Got Me Covered' (RKO) (2d wk). Mild $16,700 after okay $25,000 for preem last week.

Stanley (WB) (2,916; 35-75)—'Hitler's Children' (RKO) (2d wk). Slipped to modest $16,500 after terrif $31,000 plus sock $6,000 at Earle Sabbath showing last week.

Stanton (WB) (1,457; 35-75)—'Lucky Jordan' (Par) (3d wk). Neat $8,500 after elegant $10,200 for second.

'Happy Go Lucky' Paces Cincy, Terrif $15,000

Cincinnati, March 16.

Spring weather is boosting business several degrees above last week's okay level. 'Happy Go Lucky' at Palace is the leader.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Amazing Mrs. Holliday' (U). Okay $12,000. Last week, 'China Girl' (20th), ditto.

Capitol (RKO) (2,000; 40-60)—'Random Harvest' (M-G) (6th wk). Sticking to last week's good $6,000 mark.

Family (RKO) (1,000; 20-30)—'Fighting Frontier' (RKO) and 'Soft Shoulders' (20th), split with 'Devil Dogs' (Rep) and 'Night for Crime' (PRC). Steady $2,200. Ditto for last week's 'Wrecking Crew' (Par) and 'Over Dead Body' (U), divided with 'Mysterious Doctor' (WB) and 'Kid Dynamite' (Mono).

Grand (RKO) (1,430; 35-55)—'Got Me Covered' (RKO). Second week of moveover. Hefty $5,000 after last week's big $8,000.

Keith's (Libson) (1,500; 33-55)—'American Empire' (UA). All right $5,500. Last week, 'Immortal Sergeant' (20th) (2d run), sad $3,500.

Lyric (RKO) (1,400; 33-50)—'China Girl' (20th). Switched from Albee for second round. Fair $4,000. Last week, 'Gillespie's New Assistant' (M-G) and 'Holmes' Secret Weapon' (U), sorry $3,500.

Palace (RKO) (2,600; 33-55)—'Happy Go Lucky' (Par). Dandy $15,000. Last week, 'Hard Way' (WB), nifty $13,000.

Shubert (RKO) (2,100; 33-55)—'Hard Way' (WB). Transferred from Palace for second stanza. Nice $5,000. Last week, 'Spangled Rhythm' (Par), fourth week on main line, good $4,500.

'SKATES'-KRUPA WHAM $27,000 IN CLEVELAND

Cleveland, March 16.

Gene Krupa's crew is hepping up Palace's 'Silver Skates' to bangup biz currently. Not far behind is 'Commandos Strike At Dawn' at Hipp. 'Arabian Nights' also is strong on moveover to the Allen.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Arabian Nights' (U) (2d wk). Grand $16,000. Last week, 'Hitler's Children' (RKO) (3d wk), good $6,500.

Hipp (Warners) (3,700; 35-55)—'Commandos' (Col). Explosive $20,000. Last week, 'Arabian Nights' (U), sparkling $18,000.

Lake (Warners) (800; 35-55)—'Hitler's Children' (RKO) (moveover)). Nice $3,500 for fourth downtown sesh. Last week, 'Casablanca' (WB) (5th wk), pert $3,500.

Palace (RKO) (3,700; 35-85)—'Silver Skates' (Mono) with Gene Krupa orch on stage. Band lifting this to walloping $27,000. Last week, 'Reville for Beverly' (Col) with 'Latin Quarter Revue,' smart $25,000.

State (Loew's) (3,450; 35-55)—'Powers Girl' (UA). Puny $11,000. Last week, 'Crystal Ball' (UA), also mild at $11,500.

Stillman (Loew's) (2,700; 35-55)—'Random Harvest' (M-G) (4th wk). Sweet $9,000 after elegant $11,000 last week.

'Casablanca' Torrid $28,000, Brooklyn Ace

Brooklyn, March 16.

Paramount and Metropolitan are major money makers this stanza, former with 'Casablanca.' Met is not far behind with 'Random Harvest.'

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Immortal Sergeant' (20th) and 'He's My Guy' (U). Brisk $20,000. Last week, 'Shadow of Doubt' (U) and 'Johnny Comes Marching Home' (U) (2d wk), okay $14,000.

Fox (Fabian) (4,023; 30-65)—'Lucky Jordan' (Par) and 'Silver Skates' (Mono). Satisfactory $20,000. Last week, 'Commandos' (Col) and 'Laugh Blues' (Col) (4th wk), neat $11,000.

Met (Loew's) (3,618; 30-65)—'Random Harvest' (M-G). Torrid $25,000. Last week 'Pittsburgh' (U) and 'Great Impersonation' (U), good $14,000.

Paramount (Fabian) (4,126; 30-65)—'Casablanca' (WB) and 'Stand By Networks' (Col). Wham $28,000 to lead borough. Last week, 'Spangled Rhythm' (Par) and 'Fly by Night' (Par) (4th wk), nifty $12,000.

Strand (WB) (2,950; 30-65)—'Lucky Legs' (Col) and 'Secrets Underground' (Rep). Okay $7,000. Last week, 'Johnny Doughboy' (Rep) and 'City Without Men' (Col), mild $5,000.

Re-Elect Jack Kirsch As Illinois Allied Head

Chicago, March 16.

Jack Kirsch was reelected for another three-year term as president of the Allied Theatres of Illinois at a meeting held last week. Also continuing in office are Van Nomikos, vice-president; Richard Salkin, secretary-treasurer, and Harry Nepo, sergeant-at-arms, for terms of one year. Reappointed as recording secretary was Lou Abramson.

Lou Harrison and Abe Goldstein were elected to the board. Continuing on the board for one year terms are Verne Langdon, Joseph Stern, Jack Rose, Ludwig Sussman, Benjamin Bartelstein, Charles Nelson, Samuel Roberts, Harry Reckas, Benjamin Lasker and Abe Gumbiner.

WB's Title Dilemma

Hollywood, March 16.

Warners bought one story from W. R. Burnett and wound up with two titles. Original tag on the gangland yarn was 'I Wasn't Born Yesterday,' a smart crack back in the '90's. Somebody in the studio suggested 'Never Look Back,' a sinister watchword spoken out of the side of the mouth by baddies engaged in felonious enterprises.

Odds are in favor of the modern title, since the top role goes to Humphrey Bogart, Hollywood's leading exponent of side-of-the-mouth elocution.

Inside Stuff—Pictures

Universal nearly lost one of its promising youngsters recently because the wife of the headman of another studio happened to turn the radio dial to the Lux broadcast of 'This Is the Army.' Only femme in the all-soldier cast, Lois Collier's bit attracted the attention of Mrs. William Goetz, whose husband runs the works at 20th-Fox. That night she told him about it and the next day he had the talent department look into her status. Meanwhile word drifted to Universal and someone at the Valley studio, with a long memory, had a hunch to look into the sheafs of contracts when he heard the Collier name being bandied about. Sure enough, she was on the contract list and option time wasn't far off. She hadn't been used with much frequency but likely will be groomed for something or other now that another studio has shown an interest. Pretty much like the girl friend who isn't appreciated until someone else goes for her.

Every member of the House Ways and Means Committee got a marked copy in the mails of the Hollywood story stating that stars would beat the $25,000 salary ceiling, by forming their own corporations and alloting themselves stock instead of wages. Labor organizations are credited with sending out the clips. Members shrugged it off, but Hollywood publicity for past month was cited as definitely bad for industry.

Some members of the House want full publicity for all Hollywood stars and executives who got Army and Navy commissions. Industry feels safe about a square deal, since Representative Costello, of Hollywood, who heads the committee looking into this matter, is definitely friendly to motion pictures. When he gets acclimated and more familiar with legislative ropes, Representative Rogers, who replaced Leland Ford, is expected to become an active force and spokesman for the picture business.

Next in the series of public relations talks by Charles 'Socker' Coe, in which he is selling merits of the film industry during war times to the public, likely will be held in Atlanta. Gordon S. White, of the Motion Picture Producers & Distributors Assn. field staff, is going to Atlanta shortly to arrange details. As with the Boston and N. Y. meetings, efforts will be made to have the industry talk scheduled before some civic group such as the Chamber of Commerce or Variety Club.

With White working in the southern area, Duke Hickey has been assigned to Chicago as the third MPPDA public relations field man. Mark Larkin has been working out of Boston in similar capacity for about two months.

New type of visual teaching described as the 'pictograph method,' has been perfected by Harry Horner, production designer for Sol Lesser, to speed up instruction in both civilian and military schools. System is a combination of television and animated cartoons in which the teacher's instructions are accompanied by an artist whose drawings illustrating the text are shown simultaneously with the instructor's words on a screen, riveting the attention of the students. Horney recently gave a demonstration of his pictograph method at Paramount under auspices of Don Lee's television station. Army officers are said to be interested in its possibilities as an educational influence on Air Force cadets.

Film commissaries have lost their oldtime hospitality under governmental rationing of canned goods and the general shortage of edibles. Lunch hour once was a time when front office execs, directors, writers, players and agents invited their friends to a snack in the studio eatery, but not any more. New ruling is being issued to clamp down on all outsiders so that actual workers in the studios will have enough to eat. Original purpose of the studio restaurant was to save time by feeding employees on the lot. Waitresses have been instructed to inspect passes of every eater before he eats.

Fox-West Coast either played a hunch for all it was worth or else is psychic regarding the repeat booking of Metro's 'Mrs. Miniver' into Carthay Circle in Los Angeles. Ads were planted in the downtown sheets night before the Academy dinner, hailing the film for its Academy triumph. While the picture was pre-picked all over town, those who have followed the fortunes of Academy winners have learned not to give lengthy odds on any so-called sure thing. It would have proved embarrassing to F-WC if 'Miniver' had been nosed out by a dark horse.

Harry Sherman and Bill Boyd are huddling these days to find a spot near Hollywood where Hopalong Cassidy and his trusty six-gunners may hop on rustlers or Apaches without benefit of bus transportation. Ruling by the Office of Defense Transportation that special busses are no longer available to location units will naturally cut down the range of the rangers. When the scout says, 'They went thataway, marshal,' he means Griffith Park, a wooded civic playground, where approximately 1,000,000 redskins bit the dust in the early days of filming.

Something new in show business—a meeting between representatives of exhibs and producers without any arguments—was recorded in Hollywood by Max A. Cohen, MPTOA exec, who made a trip from New York to the studios for a friendly talk with producers on wartime problems. Meeting was held on the theory that 'Hollywood's headaches are the beginning of exhibitors' headaches and we should know something about them.' Information gleaned by Cohen will be laid before the MPTOA's national board meeting in April.

Insistence of Mayor Angelo Rossi of San Francisco that title of 20th-Fox film, 'Hello, Frisco, Hello,' he changed to 'Hello, San Francisco, Hello,' got a kickback from one of the mayor's cronies and political cohorts. Subbing for Rossi at a luncheon sponsored by Fox-West Coast Theatres to plug the film, City Controller Harold J. Boyd came out for the use of 'Frisco' as an abbreviation, saying: 'People loved this town so well that they gave it a nickname, not in derision, but in affection.' In this territory, 'Frisco' is crossed out in ads for the film and 'San Francisco' written in.

How to get under the $5,000 material ceiling for sets on studio lots was solved by art directors on the Bob Hope picture, 'Let's Face It,' at Paramount by the use of drapes. Elaborate nitery layout, which would have cost about $15,000 in the old days, was set up for less than $1,000, with cloth. Ordinary textiles were draped and tinted to resemble wood, while can be used again with a bit of painting and trimming, opening a way elaborate doors were fashioned with plyboard. The whole background to save plenty of money on future production.

When PRC produced 'Beast of Berlin' in 1939 the title was changed to 'Goose Step,' under pressure of the Hays office, because this country was at peace with Germany. Now it is reissued under its original title and is going into its third week at the Vogue in Hollywood. An added draw is Alan Ladd, who was an obscure actor when he appeared in 'Beast' but is now a picture name as a result of his work in 'This Gun for Hire' at Paramount.

Overlooked to date in the screen glorification of the gallant but overpowered peoples in World War II, Greece is being considered at Paramount as the theme of a patriotic picture. Katina Paxinou, Grecian dramatic star, is now playing in 'Hostages,' a tale of oppressed Czechoslovakia, on the Paramount lot. Her husband, Alexander Minitos, has turned in a story of oppressed Greece.

'Hello Frisco' Home-Town Preem Record $39,000; 'Outlaw' 21G in 6th

San Francisco, March 16.

Riding a tidal wave of publicity, 'Hello, Frisco, Hello,' preemed here, is getting an amazing $39,000, new house record for the Fox, in its first week. Only other opener, 'Something to Shout About,' at Orpheum, is merely okay. Holdovers are still strong, building up terrific total-run grosses.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Hello, Frisco, Hello,' (20th) and 'Time to Kill' (20th). With added hypo of personal appearances by film stars opening day, 'Frisco,' is tearing the roof off on its preem week. Publicity buildup, centering around age-old controversy revived when Mayor Rossi objected to use of 'Frisco' abbreviation in title is paying off at great $39,000, new house record. Last week, 'Reunion France' (M-G) and 'Northwest Rangers' (M-G), okay $19,900 in six days.

Golden Gate (RKO) (2,850; 44-75)—'Hitler's Children' (RKO) (3d wk) plus new stage show headed by Jan Garber orch. Holding up to sock $21,000. Last week, terrific $26,000.

Orpheum (Blumenfeld) (2,440; 50-65)—'Something Shout About' (Col) and 'One Dangerous Night' (Col). All right $16,000. Last week, 'Pittsburgh' (U) and 'Nightmare' (U) (2d wk), so-so $12,100.

Paramount (F-WC) (2,470; 50-65)—'Lucky Jordan' (Par) and 'Ice-Capades Revue' (Rep) (3d wk). Fair $12,000. Last week, routine $15,000.

St. Francis (F-WC) (1,475; 50-65)—'Reunion France' (M-G) and 'Northwest Rangers' (M-G) (moveover). Satisfactory $9,000. Last week, 'Hardy's Double Life' (M-G) and 'Tish' (M-G) (moveover), better than expected at $9,400.

United Artists (F-WC) (2,650; 50-65)—'Serve' (UA) (3d wk). Film is doing nicely for this house, holding up to trim $12,000. Last week, fine $13,300.

Warfield (F-WC) (2,650; 50-65)—'Random Harvest' (M-G) (5th wk). Spectacular $15,000 for fifth sesh, and past the $100,000 mark to date. Last week, great $17,200.

Tivoli (1,800; 65) — 'Outlaw' (Hughes) (3d wk). Sixth week in town and grossing $21,000, with waiting lines outside theatre. Last week, bright $22,000 for second week here and fifth downtown.

'Serve' Sturdy $10,000, L'ville; 'Sergeant' 9G

Louisville, March 16.

Seems to be little letup at all downtown houses currently. 'In Which We Serve,' at Loew's State, is heading for the top money. 'Immortal Sergeant,' at the Rialto, also rates high.

Estimates for This Week

Brown (Fourth Avenue-Loew's)—'Got Me Covered' (RKO). Virile $4,000. Last week, 'China Girl' (20th) and 'Time Kill' (20th), mild $2,200.

Kentucky (Switow) (1,250; 15-25)—'Black Swan' (20th) and 'Great Gildersleeve' (RKO). Average $1,800. Last week, 'Babes Broadway' (M-G) and 'Blondie Victory' (Col), split with 'Mrs. Hadley' (M-G) and 'Bambi' (RKO), medium $1,700.

Loew's State (Loew's) (3,300; 30-50)—'Serve' (UA) and 'Taxi, Mister' (UA). Looks to draw sturdy $10,000. Last week, 'Powers Girl' (UA), alright $8,500.

Mary Anderson (Libson) (1,000; 30-50)—'Casablanca' (WB) (5th wk). Stepping up in the class of 'Sgt. York' and 'Yankee Doodle' for long runs. Plenty on ball at $3,000, after last week at practically the same figure.

Rialto (Fourth Avenue) (3,400; 30-50)—'Immortal Sergeant' (20th) and 'Comes Up Love' (U). Looks cinch for stout $9,000. Last week, 'Got Me Covered' (RKO), solid $11,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Tarzan Triumphs' (RKO) and 'Cinderella Swings It' (RKO). This one is a natural, bumper $6,000. Last week, 'Margin Error' (20th) and 'Hi, Buddy' (U), thin $3,000.

Wait for Calmer Seas

Hollywood, March 16.

Bill Pine and Bill Thomas have shifted from sea to land in their production program, pushing 'Black Tornado' ahead of 'Mine Sweeper.'

Naval picture has been pushed back to await better weather conditions for maritime shooting.

RKO Shorts Washup

Hollywood, March 16.

RKO washed up its comedy shorts schedule for 1942-43 this week, with Bert Gilroy, producer, turning in his 12th two-reeler, a Leon Errol starrer. Errol appeared in half a dozen for the year and Edgar Kennedy in the other six.

Two comics start late this month on six apiece for the 1943-44 comedy shorts program.

Key City Grosses

Estimated Total Gross
This Week **$2,562,426**
(Based on 25 cities, 169 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,310,416**
(Based on 26 cities, 175 theatres)

'SHOUT'-VAUDE $17,000, BALTO

Baltimore, March 16.

Terrific weekends here are enough to guarantee substantial takings for most any film in the downtown sector. Lockouts keep patrons moving from one house to another with choice of product not as vital as usual. No dip has been noted with the advent of Lent and this week's lineup is stacking up in robust style. Extra-good action is reported on 'Lucky Jordan' at Keith's, and 'Something to Shout About,' tied to vaude, at combo Hipp. 'Journey for Margaret' at Century also is nice.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Journey Margaret' (M-G). Nice $16,000. Last week, unusual stretching of 'Random Harvest' (M-G) to third sesh brought resounding $44,900 for long run.

Hippodrome (Rappaport) (2,240; 17-66)—'Something to Shout About' (Col), plus vaude. Attracting neat $17,000. Last week, 'Got Me Covered' (RKO) and vaude, added sweet $13,300 to socko first week's $19,400.

Keith's (Schanberger) (2,406; 17-55)—'Lucky Jordan' (Par). Started second stanza yesterday (Monday) after resounding $15,600 initial week.

Maryland (Hicks) (1,290; 29-66)—'Truck Busters' (WB) plus vaude. Making the most of price scale to cash in on limited capacity. Strong $8,500. Last week, 'Lady Bodyguard' (Par) plus vaude, resounding $9,200, above expectancy.

Mayfair (Hicks) (980; 25-50)—'How's About It' (U). Good $6,000. Last week, 'Army Surgeon' (RKO), above average $4,800.

New (Mechanic) (1,680; 17-55)—'Young Mr. Pitt' (20th). Alright $6,500. Last week, 'Meanest Man' (20th) (2d wk), good $4,900 to first week at $6,800.

Stanley (WB) (3,280; 17-55)—'Yankee Doodle' (WB) (3d wk). Fine $12,000 after bullish total of $36,600 for previous brace.

Valencia (Loew's-UA) (1,450; 17-55) — 'Random Harvest' (M-G) (moveover). Above average $6,000 after mopping up for three weeks in downstairs Century immediately ahead of present date. Last week, 'Jacare' (UA), oke $4,400.

'Shadow,' Lush $18,500, Tops Denver in 2 Spots

Denver, March 16.

'Lucky Jordan,' helped by Billy Rose's 'Diamond Horseshoe' unit, is packing the Denham currently while 'Shadow of Doubt,' with 'When Johnny Comes Marching Home,' is copping the most coin day-and date at the Denver and Esquire. 'Random Harvest' is strong on third session at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Yankee Doodle' (WB) (2d wk). After a week at Denver and Esquire. Big $8,000. Last week, fine $8,000.

Broadway (Fox) (1,040; 30-65)—'Kings Row' (WB) and 'Fleet's In' (Par). Nice $4,000. Last week, 'Immortal Sergeant' (20th) and 'Margin Error' (20th), after a week at Denver, Esquire, and Aladdin, ditto.

Denham (Cockrill) (1,750; 30-65)—'Lucky Jordan' (Par) and 'Diamond Horseshoe' stage unit. Packing house for smash $16,000. Last week, 'Reap Wild Wind' (Par) (2d wk), fine $8,500.

Denver (Fox) (2,525; 30-65)—'Shadow of Doubt' (U) and 'Johnny Comes Marching' (U), day-date with Esquire. Stout $15,000. Last week, 'Young Mr. Pitt' (20th) and 'Quiet, Please' (20th), also at Esquire, fine $14,000.

Esquire (Fox) (742; 30-65)—Shadow of Doubt' (U) and 'Johnny Comes Marching' (U), also at Denver. Nice $3,500. Last week, 'Young Mr. Pitt' (20th) and 'Quiet, Please' (20th), also at Denver, $3,000.

Orpheum (RKO) (2,600; 30-65)—'Random Harvest' (M-G) (3d wk). Fine $11,300. Last week, bright $15,000.

Paramount (Fox) (2,200; 30-50)—'Pittsburgh' (U) and 'How's About It' (U). Fine $9,000. Last week, 'Silver Queen' (UA) and 'Hi, Ya, Chum' (U), about same.

'FLAME' TORRID $18,000, BUFF.; 'DANDY' HUGE 20G

Buffalo, March 16.

Downtown theatres still are on the beam, with 'Keeper of the Flame,' Metro's latest opus, soaring to a wow $18,000 or better at the Buffalo. 'Yankee Doodle Dandy' at Great Lakes is smash $20,000.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Keeper of Flame' (M-G) and 'Fall In' (UA). Preem for the former in this section of country will do rousing $18,000 or better. Last week, 'China Girl' (20th) and 'Margin Error' (20th), nifty $16,000.

Great Lakes (Shea) (3,000; 35-55)—'Yankee Doodle' (WB). Huge $20,000. Last week, 'Random Harvest' (M-G) (3d wk), giant $12,000 for third session.

Hipp (Shea) (2,100; 35-55)—'Lucky Jordan' (Par) and 'Northwest Rangers' (M-G) (2d wk). Bettering fancy $10,000. Last week, 'Spangled Rhythm' (Par) and 'Time Kill' (20th) (3d wk), surprisingly strong at $14,000.

Lafayette (Hayman) (3,300; 35-50)—'Amazing Mrs. Holliday' (U) and 'Eyes Underworld' (U). Smash $14,500, and holds. Last week, 'Reveille With Beverly' (Col) and 'Agents Meet Queen' (Col), potent $11,500.

20th Century (Ind) (3,000; 35-55)—'Hitler's Children' (RKO) (3d wk). Soft $7,000 after bright $10,000 for second stanza.

'Pittsburgh' $17,500 In Newark; Jack Benny 18G

Newark, March 16.

Biz continues in even tempo although pix lineup is none too potent and hold-overs dominate. Only two added starters this week, 'Pittsburgh,' at the Branford, and 'Meanest Man in the World,' at Proctor's, both okay.

Estimates for This Week

Adams (Adams-Par) (1,950; 25-99)—'Idaho' (Rep) and Bob Chester orch, others on stage. Staunch $18,500. Last week, 'Fighting Devil Dogs' (Rep) and Earl Hines orch, Ethel Waters, others, nice $16,500.

Branford (WB) (2,800; 30-90)—'Pittsburgh' (U) and 'How's About It' (U). Good $17,500. Last week, 'Johnny Comes Marching' (U) and 'Nightmare' (U), routine $16,500.

Capitol (WB) (1,200; 20-55)—'Lucky Jordan,' (Par) and 'Ice-Capades Revue' (Rep). Average $3,500. Last week 'Black Swan' (20th) and 'Hi, Buddy' (U), $3,400.

Paramount (Adams-Par) (2,000; 35-75) — 'Spangled Rhythm' (Par) (4th wk) and 'About Face' (UA) (1st wk). Okay $9,500. Last week, comfortable $12,000.

Proctor's (RKO) (3,400; 35-99)—'Meanest Man' (20th) and 'Chetniks' (20th). Oke $18,000. Last week, 'Immortal Sergeant' (20th) and 'Time Kill' (20th) (2d wk), forte $16,500.

State (Loew's) (2,600; 30-85)—'Random Harvest' (M-G) (2d wk). Brisk $16,000 after robust $20,000 initial sesh.

L. A. Off, But 'Hardy' Good $38,200 In 3 Spots; 'Shadow' Bright 32G In Two, 'Hard Way' Big 31G, Triple H.O.

Los Angeles, March 16.

Trade is off slightly from recent high levels but still plenty good. Managers here blame first quarter income tax payments this week. 'Andy Hardy's Double Life' is getting the top business with $38,200 in three spots, dandy all considered.

'Shadow of Doubt' is racking up a trim $32,000 in two Paramount houses. Warner's triple day-daters counted up grand $31,000 with 'The Hard Way' on holdover. Others slipped back to nearer normal biz but still mostly on the profit side. 'Hitler's Children,' in third week, still is okay with $24,000 in two houses.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-85)—'Mrs. Miniver' (M-G) (2d wk). Revival of Academy winner just so-so at $1,800 after $2,500 last week.

Chinese (Grauman-WC) (2,034; 33-85) — 'Hardy's Double Life' (M-G) and 'Quiet, Please' (20th). Sturdy $11,500. Last week, 'Reunion France' (M-G) and 'Seven Sweethearts' (M-G), nice $11,100.

Downtown (WB) (1,800; 33-85)—'Hard Way' (WB) (2d wk). Firm $13,000 coming up after fine $17,400 last week.

Four Star (UA-WC) (900; 33-65)—'Pride Yankees' (RKO). Fair $3,000. Last week, 'Whistling Dixie' (M-G) and 'Journey For Margaret' (M-G), $2,700.

Hawaii (G&S) (1,100; 33-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (9th wk). No end in sight, fine $4,000 after hefty $4,400 last week.

Hollywood (WB) (2,756; 33-85)—'Hard Way' (WB) (2d wk). Taking easy $9,500. Last week, excellent $14,500.

Orpheum (D'town) (2,200; 33-65)—'Scattergood Survives Murder' (RKO) with 'Bombshells of 1943' on stage. Stout $17,000. Last week, 'Purple V' (Rep) and Horace Heidt orch on stage, great $20,000.

Pantages (Pan) (2,812; 33-75)—'Hitler's Children' (RKO) (3d wk) and 'No Place For Lady' (Col). Modest $8,300. Last week, with 'One Dangerous Night' (Col), good $13,100.

Paramount (F&M) (3,389; 33-85)—'Shadow of Doubt' (U) and 'Lady Bodyguard' (Par). Looks like hefty $19,500. Last week, 'Spangled Rhythm' (Par) and 'Wrecking Crew' (Par) (6th wk), plenty of wallop left at $14,500.

Paramount Hollywood (F&M) (2,204; 33-85)—'Shadow of Doubt' (U). Sturdy at $12,500. Last week, 'Spangled Rhythm' (Par) (6th wk), nice $8,200.

RKO Hillstreet (RKO) (2,875; 33-65)—'Hitler's Children' (RKO) (3d wk) and 'No Place For Lady' (Col). Slipped off to moderate $15,700. Last week, with 'One Dangerous Night' (Col), record $22,700.

Ritz (F-WC) (1,372; 33-85)—'Hardy's Double Life' (M-G) and 'Quiet, Please' (20th). Nice $7,200. Last week, 'Reunion France' (M-G) and 'Seven Sweethearts' (M-G), okay $7,600.

State (Loew's-WC) (2,204; 33-85)—'Hardy's Double Life' (M-G) and 'Quiet, Please' (20th). Strong $19,500. Last week, 'Reunion France' (M-G) and 'Seven Sweethearts' (M-G), good $17,700.

United Artists (UA-WC) (2,100; 33-85)—'Reunion France' (M-G) and 'Seven Sweethearts' (M-G). So-so $5,200. Last week, 'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), trim $6,500.

Vogue (Vogue) (920; 33-44)—'Night in Paris' (Astor) and 'Secrets Underground' (Rep). Average $1,700. Last week, 'Beast Berlin' (PRC) and 'Inside Law' (PRC) (2d wk), forte $2,100.

Wilshire (F-WC) (2,296; 33-85)—'Reunion France' (M-G) and 'Seven Sweethearts' (M-G). Excellent $6,000. Last week, 'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), $4,500.

Wiltern (WB) (2,756; 33-85)—'Hard Way' (WB) (2d wk). Robust $8,500 after strong $11,800 last week.

Broadway Grosses

Estimated Total Gross
This Week **$467,600**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$358,169**
(Based on 13 theatres)

'CHILDREN' BIG $22,000, PROV.

Providence, March 16.

Hypoed by an intensive radio campaign, 'Hitler's Children' opened to tremendous biz at the RKO Albee and easily leads the town. In second place is Loew's State's 'Powers Girl.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Hitler's Children' (RKO) and 'Great Gildersleeve' (RKO). Tieup with WEAN gave show many spot announcements daily prior to opening. Heading for record $22,000. Last week, 'Got Me Covered' (RKO) and 'Calaboose' (UA) (3d wk), zowie $9,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Random Harvest' (M-G) (fourth week downtown). Still strong at $3,500. Last week, 'Immortal Sergeant' (20th) (2d run), ditto.

Fay's (Indie) (2,000; 29-50)—'Gorilla Man' (WB) plus vaude. Swell $7,500. Last week, 'Idaho' (Rep) and vaude, $7,200.

Majestic (Fay) (2,200; 30-50)—'Hard Way' (WB) and 'Mysterious Doctor' (WB) (2d wk). Trim $10,000. Last week, zowie $16,000.

Metropolitan (Indie) (3,200; 30-55)—'Cinderella Swings It' (RKO) and Ciro Rimac orch, others, on stage. Thin $4,500 in three days. Last week, 'Crime Smasher' (Mono) plus Will Osborne orch, so-so $6,000 for three days.

State (Loew) (3,200; 30-50)—'Powers Girl' (UA) and 'Night to Remember' (Col). Brisk $17,000. Last week, 'Random Harvest' (M-G) (3d wk), zowie $11,000.

Strand (Indie) (2,000; 30-50)—'Something Shout About' (Col) and 'City Without Men' (Col). Happy $10,000. Last week, 'Reap Wild Wind' (Par), return at pop prices swell $12,000.

NATIONAL BOXOFFICE SURVEY

Despite Lent and income tax, business in main key cities is holding up well. A few larger cities experienced mild to severe dips but they were exceptions. New array of pictures, some playing in only one or a few first-runs, include 'Hello, Frisco, Hello' (20th), 'Happy Go Lucky' (Par), 'It Ain't Hay' (U), 'Hard Way' (WB), 'Air Force' (WB), 'Keeper of Flame' (M-G), 'Forever and a Day' (RKO) and 'Young Mr. Pitt' (20th).

Of these, only 'Forever' and 'Pitt' appear dubious of standout business. Latter is smash $70,000 this week in N. Y. but backed by costly stage layout headed by Grace Moore. Elsewhere returns are scattered. 'Forever' is considered disappointing on basis of $30,000 tops in N. Y. 'Hard Way' is running strong every place, hefty $53,000 at N. Y. Strand and fine $40,000 in Chicago being outstanding. Excellent on Los Angeles holdover, also.

'Frisco' is setting a new theatre mark in its San Francisco preem at huge $39,000. 'It Ain't Hay,' showing only in N. Y., is sockeroo $24,000 on the first week. In single city category also is 'Go Lucky,' with terrif $15,000 to top Cincinnati. 'Flame,' opening this week at N. Y. Music Hall, looks rousing $18,000 in Buffalo and bright $22,500 in offish Philadelphia. 'Air Force,' tested before, is torrid in Seattle, fine on Washington holdover and robust on sixth N. Y. sesh. 'Human Comedy' (M-G) smash on second stanza of N. Y. Astor run.

Pictures still rolling up big totals include 'Star Spangled Rhythm' (Par), 'Hitler's Children' (RKO), 'Random Harvest' (M-G), now showing hints of duplicating or topping 'Miniver' (M-G) total, 'Casablanca' (WB), 'Hardy's Double Life' (M-G), 'Yankee Doodle' (WB) and in lesser degree, 'Got Me Covered' (RKO), 'Amazing Mrs. Holliday' (U), 'Pittsburgh' (U) and 'Immortal Sergeant' (20th).

'Something to Shout About' (Col) is giving exhibs just that in Providence, Frisco and Baltimore. Measuring up to advance hints is 'Frankenstein Meets Wolf Man' (U), soaring to new record in Boston, fine on N. Y. holdover, St. Louis leader with $17,000 and robust in Chicago. 'Lucky Jordan' (Par) also is piling up surprise biz, especially in Brooklyn, Philadelphia (continued run), Frisco, Buffalo and Denver, being smash in last-named with stage unit. 'Shadow of Doubt' (U), getting fresh batch of bookings, is excellent $25,000 in Chi, dandy $16,000 in Washington, bright $32,000 in two L. A. spots and strong $18,500 in two Denver houses. 'Commandos' (Col) continues its former robust pace.

From the keys: Attempts to cash in on Academy winners are proving sad in most locations. 'The Outlaw,' Howard Hughes picture, continues amazing pace in Frisco with great $21,000 for sixth downtown stanza. 'Tennessee Johnson' (M-G) is bearing out its disappointing N. Y. showing except in Pitt where it's nice, backed by stage unit. Only mild in Kansas City, it was yanked in Philly.

Katzman (Sans Dietz) To Handle Sports Pix

Hollywood, March 16.

Sam Katzman, partner of Jack Dietz in Banner Productions, has set up United Sport Attractions in the Katzman-Dietz office on the Monogram lot to release fight pictures in addition to handling Bela Lugosi and the Dead End Kids series.

Only Katzman's name is listed on the certificate of business filed with the County Clerk. Dietz, long identified with the distribution of fight films, is doing a seven-month stretch for Federal income tax evasion.

John Steinbeck's THE MOON IS DOWN

What they say about THE PRODUCTION:

"Surefire boxoffice for extended runs everywhere! Promises to blaze as an outstanding picture of this year!" —*Variety*

"It's a cinch for big money!"—*Red Kann, Quigley Publications*

"Sock dramatic entertainment destined for solid grosses! Second to no film that has come out of this war! Smashing entertainment certain to win heavy public support!" —*Film Daily*

What they say about THE STORY:

"The story is the thing here and the way it's treated on casting, direction, sound and production justifies the 20th-Fox investment of $300,000 for the film rights!"

—*Variety*

"The story, tense and forceful, has been grippingly told, building to a climax that holds you breathless. Individual scences brilliantly devised . . . moments that tear at one's heart!"

—*Film Daily*

What they say about THE CAST:

"Casting for every role is socko! From Sir Cedric Hardwicke down to the bit appearance by Dorothy Peterson!"

—*Variety*

"A superb aggregation! Every role is acted to the hilt!"

—*Film Daily*

Mgrs. Turn Waiters to Meet Detroit Labor Shortage; Theatres-Exchanges

Detroit, March 16.

With the labor shortage here acute and theatres losing plenty of employees to the mounting war industries, even the theatre managers are going on swing shifts.

When Irving Belinsky, proprietor of the restaurant in the Film Exchange Building, had four waitresses leave in the same day, the newest recruits to the ranks of manager-workers were Clyde Demerest, of the Kramer, and Don Fill, of the Cameo theatre, who took over noontime posts as waiters in the Exchange. The managers have pitched in and are performing daily chores in the restaurant. Probably two hardest hit businesses here on the labor problem are the theatres and restaurants.

Formerly part of the Central district, the Detroit branch of Warners has been transferred to the midwest district by Ben Kalmenson, general sales manager. The Detroit branch will be under the jurisdiction of Roy Haines, new western and southern sales manager.

Meanwhile, Charles Rich, new Central district manager, will transfer his headquarters from Pittsburgh to Cleveland.

Jack Zide, who has been operating the Cinema Bar here, has returned to selling pix for Republic.

Philly Exhibs Feted

Philadelphia, March 16.

Philadelphia Infantile Paralysis Committee threw a midnight supper at the Ritz-Carlton Tuesday (9) to Philly exhibs who participated in the March of Dimes campaign.

United Nations Campaign among theatres in this territory netted $63,000, according to David Barrist, chairman.

Ben Amsterdam again heads the film industry committee for the Salvation Army drive.

Adele Carr has been chosen v.p. in charge of welfare of the Warner Club, succeeding Joe Feldman, who resigned. Sam Teitlebaum chosen v.p. in charge of entertainment, replacing Jay King, new president.

Irv Coopersmith, former manager of the Stanley-Warner Lindley, taking over managerial chores at the Felton.

Henry Friedman, Lawndale operator, held a screening of Navy films at the Variety Club last week for members of the Coast Guard Reserve, with which he's connected.

Universal exchange has moved its accessories department to larger space.

Mrs. Nancy McIntosh now managing the Cedar, West Philly.

Roy Robbins, Aldine, chosen editor of the Warner Club News.

Hendel Joins U in Pitt

Pittsburgh, March 16.

James Hendel, until recently manager of UA exchange in Cleveland, has joined Universal office here as a salesman. He'll cover the Main Line territory, replacing Lou Vogel, who had been taken on temporarily following transfer of Leo Gottlieb to U's Cleveland branch.

Bill Powelson named manager of Latonia, Oil City, Pa., which Warners acquired last week. He's being succeeded in Tarentum, where Powelson had been for several years, by Alvin Hostler, from Etna. Bud Friedman returning to that spot from Butler, with Bert Wild going back to his old berth in Butler following short fling in war work.

Max Arnold, operator of Olympic, Verona, has gone to work in a war job. Will continue to look after his theatre duties in the evenings.

Nat Beier, Mort Magill's predecessor as UA manager here, has joined Par as a salesman, covering up-state N. Y.

Heights theatre, Crafton Heights, has been acquired by Andrew Battison, veteran local exhib and theatre premium distributor.

Closed since the flood last December, the Marsh, Wheeling, W. Va., reopened last week. Michael Halm owns the house. Now calling it the New Marsh.

Broadway theatre, South Parkersburg, W. Va., operated by Thomas Piatt, closed for the duration.

Loew's Cleveland Changes

Cleveland, March 16.

Several shifts in Loew chain here. Vaughn O'Neill transferred from State here to Loew's State, Syracuse, as manager, with Howard Burkhardt, from Orpheum, Boston, waltzing into his post in Cleveland. Al Buehrig also transferred from Stillman to State, Boston, with successor not yet appointed.

Lew Mayer, who managed Temple, Rochester, made manager of RKO Palace when George Rossman resigned.

Exhibs and Variety Club's canvassmen holding testimonial dinner on March 22 at Hotel Hollenden for Charles Rich, new barker who was recently promoted to district managership of Vitagraph in this territory. A $5 per plate affair. Arrangements are in hands of Joe Kaliski, M. B. Howard, Jack Shulman and Bernie G. Kranze.

Lew Mayer has been shifted from Rochester to Cleveland as manager of RKO Palace. He replaces George Rossman, resigned.

With Vaughn O'Neill being transferred to Loew's Syracuse house, Howard Burkart, from the Orpheum, Boston, steps into managership of Loew's State here this week.

Stage Door Canteen staged its first original musical comedy, 'Stage Door Jennies,' Thursday (11) with cast of junior hostesses. Skits and tunes were written by canteen members.

Columbia, Mo., House Shifts

St. Louis, March 16.

Several switches have been made among managers of Commonwealth Theatres, Inc., in Columbia, Mo. Earl Douglas, formerly a bank employee, has been made manager of the Boone, a 450-seater, while George Willhoite, formerly asst. mgr. of the Ft. Leonard Wood, Waynesville, Mo., has been shifted to the Uptown, a 750-seater in Columbia.

Herman Illmer, formerly of St. Louis, has purchased the Fiesta, a 1,250-seater deluxe nabe in Kansas City, from Abe Baier.

Allan Roads, former manager of the Lindina, Edina, Mo., has been inducted into the army and his bride of several weeks is filling his shoes.

Billy Thomas, Kansas City, is new manager of the DeSoto, DeSoto, Mo., owned by W. E. Collins.

Haines Upped

W. D. Haines, former ad salesman in the Warner Bros. exchange at Memphis, has been promoted to a booker's post.

He is succeeded in the ad sales department by G. C. Rowe.

Segel Out of Par, Seattle

Seattle, March 16.

Morrie Segel, for years with Paramount here, has resgined. His successor is Herb Kaufman, transferred from N. Y. Segel was local branch manager for several years, and prior to that was film salesman more than 20 years.

Lew Andrews to Republic

Memphis, March 16.

Lew Andrews, long-time associate of Malco theatres here, has joined N. J. Colquhon, branch manager at Republic, as booker and salesman.

Andrews is one of the oldest men on Film Row in point of service, having been associated with pix since World War I and having watched establishment of local exchange center.

M-P New England Changes

Boston, March 16.

In a series of advancements, the M-P chain has appointed Chester L. Stoddard, district manager of the Maine, New Hampshire and Vermont division with headquarters in Portland, as chief film buyer for the circuit. Stoddard succeeds the late Phillip Seletsky, who died in the Cocoanut Grove disaster.

John B. Carroll, managing director of the Metropolitan, succeeds Stoddard in Portland; Ben Rosenberg of the Paramount replaces Carroll; Abner Pinanski moves from the Fenway to the Paramount; Arthur Morton goes from the Scollay to the Fenway, and Hugo Ugolini, of the Metropolitan staff, takes over the Scollay.

Fete Joe Miller

Albany, March 16.

Joe Miller, Columbia manager, was quietly feted by the staff at a birthday party in the office. Miller, who had charge for Columbia here in the early days, returned several years ago in a switch which sent Phil Fox to Buffalo.

Morris Cohn, former salesman and nephew of Jack and Harry Cohn, is now stationed at Camp Maxey, Paris, Tex. Cohn, the only local salesman yet to be inducted, has been in the Army for more than two years.

Buys Control in Chi Filmer

Chicago, March 16.

Stock representing a 50% interest in the Lane Court theatre, 1,000-seat filmer owned by the late Nate Wolfe, was purchased at auction last week by Mrs. Julius Goodman, wife of the Goodman & Harrison circuit partner. Purchase gives Mrs. Goodman controlling interest in the house; she had already been a stockholder.

Sells Iowa House

Des Moines, March 16.

Thomas A. Brown, Iowa's first picture theatre owner, has sold the Strand at Iowa City to Central States Theatre Corp. and Mrs. Dora Chapman.

Central States owns two other theatres in Iowa City.

Revive Rocky Mt. Screen Club News

Denver, March 16.

Rocky Mountain Screen Club is reviving its monthly Screen Club News, to carry stories of war activities to theatre owners. Local news will also be featured. Harold Rice, Paramount theatre manager, is editor.

J. H. Cooper theatre changes: Jas. Bradles goes to the Trail, Colorado Springs, as manager, succeeding Vern Austin, who goes to the Avalon, Grand Junction, Colo., where he succeeds Luther Strong, resigned. Jack Bruno, now manager of the Sterling, Greeley, Colo., succeeding Bob Huffman, resigned.

C. A. Patchen, appointed supervising director of the Lensic and Paris, Albuquerque.

Fire which destroyed the Princess, Tucumcari, operated by Hurley & Hurley, at Tucumcari, N. M., caused $100,000 damage. All bookings have been moved to the Odeon with Odeon bookings canceled.

Ray E. Benham has reopened the Mesa at Dolores, Col. It had been closed for some time.

Schumor Corp., a Gibralter Enterprises affiliate, has bought the Craig, Craig, Col. Company has been operating the theatre.

Clarence Chidley, of the Schulte theatres, Casper, Wyo., spending several weeks on the West Coast on business.

Blatt Bros. to Add New House

Greenville, Pa., March 16.

New motion picture house, seating 1,200, will be built at Greenville, Pa., by Blatt Brothers, owners of a chain of houses in northwestern Pennsylvania.

Par, Omaha, Reopening

Omaha, March 16.

The Paramount, Tristate's white elephant, is reopening Thursday (18) with 'Immortal Sergeant' to be followed by 'Yankee Doodle Dandy.' House was forced open, after being closed to pictures for a year, by reason of the war industries here shifting from staggered week to straight six-day week with everybody off on Sunday. Result has been a terrific flooding of theatres.

Paramount is just outside business district and is 3,000-seater. Price policy will be 15 to 50c. New manager is Sam Blackburn, now assistant manager at the Omaha.

STOLTZ IN UA BERTH; GILLESPIE GOES TO COL.

Arnold Stoltz, manager of Warners Avon theatre, Utica, New York, succeeds James F. Gillespie, who resigned last week as director of exploitation for United Artists. Gillespie has joined Columbia, effective next Monday (22), in charge of exploitation for the southern territory, operating out of Atlanta.

Gillespie was with UA for about three years. He was formerly Paul Whiteman's manager and later with RKO before going with UA.

With Paramount in charge of trade paper publicity for seven years, Herb Berg on Monday (15) shifted to United Artists to occupy similar post. No successor has as yet been appointed at the Par homeoffice.

Up to now, Arthur Jeffrey at UA handled both daily and trade papers. He in future will devote his full time to daily paper contacts.

Boeing Ballys 'Force'

Seattle, March 16.

There was no skimping in the co-op Boeing's gave the Orpheum in western premiere of 'Air Force' (WB).

Boeing's spent $5,000 for folders including plea for more workers to help build the bombers. Also carried page ads in the three dailies, lauding the film.

24-Hr. 'Force' Preem

Pittsburgh, March 16.

WB plans a 'round-the-clock, 24-hour preem for 'Air Force' when it opens at the Penn in a couple of weeks.

Idea is patterned after the 'round-the-clock bombing of the 'Mary Ann' in the picture.

Film would open at 1 a.m. and subsequent starting times fixed to coincide with end of shifts for men in various war plants.

Hoover Intros 'Kin'

J. Edgar Hoover, FBI chief, has prepared an introductory speech for 'Next of Kin,' Universal, in which he warns the American public about dangers of loose talk during wartime.

'Kin' was originally made only for the British armed forces.

British Ministry of Information finally agreed to give it U. S. distribution, despite that high Army and public officials are severely criticized.

Youngstein to Coast

Max Youngstein, executive assistant to Hal Horne, 20th-Fox ad-publicity chief, leaves this weekend for the Coast, where he will become business manager of the eastern publicity department's exploitation bureau.

Dick Condon heads this bureau.

Ky. Court Rules Bank Night Law Unconstitutional, Indicts Circuit

Frankfort, Ky., March 16.

Ruling unconstitutional a 1938 Kentucky statute legalizing 'bank night,' the State Court of Appeals reinstated Tuesday (9) an indictment charging Malco-Memphis Theatres, Inc., of Owensboro, with violating the state lottery law. Reversed by the high tribunal was a Davies County ruling which had dismissed the indictment that accused the firm of the violation by giving away an automobile March 20, 1941, in a drawing held at the theatre.

Passage of the 1938 statute at a special session of the State Legislature was cited as a defense by counsel for the theatre concern. The act provided that no lottery was constituted when money or property was given away by theatres, merchants and newspapers, where no fee other than regular admission charges or the regular price of merchandise was involved.

Assistant Attorney General Jesse K. Lewis said the 1938 act was an amendment to the state statute banning lotteries, which was enacted pursuant to a constitutional provision. He added that the amendment was an attempt to provide exemption from operation of the lottery statute.

Counsel for the theatre firm also cited a 1940 act imposing a tax on bank night prizes by film houses.

Lewis declared, however, that bank nights were banned as a result of a suit against Schine Theatres, Inc., of Lexington, which threatened to revoke that firm's charter if it did not quit conducting bank nights. Lewis said the Schine company agreed to quit operating bank nights and that action was dropped.

Anti-Gambling Bills in Ohio

Cleveland, March 16.

Theatre bank nights, bingo and drawings for War Bonds are being doomed in Ohio by a proposed new law designed primarily to explode the policy numbers racket. Promoters of any game of chance would win a 'grand prize' of a maximum fine of $1,000 and six months' imprisonment for a second offense under one bill legislators are considering. First offense carries a penalty of $50 to $500 fine.

Another anti-gambling law to be voted on this month would make anyone who sold tickets in a theatre or private lottery liable to a $500 fine and six months in jail for first offense. For a two-timer, the maximum thrown at him would amount to $2,500, plus one to three years in the pen.

Opponents of these bills claim they are so broad that they cover 'harmless gambling,' such as church bingo, theatre giveaways and bank nights.

Committee Okays Charity Bingo Bill

Albany, March 16.

Although several bingo bills, bulk of them seeking to legalize the game, have been introduced in the present Assembly session, the Codes Committee has reported favorably only on the measure by Assemblyman Malcolm Wilson, Westchester Republican, which provides for a local referendum. This legislative proposal states that 5% of electors may ask for playing of game where sponsored for charitable, civic, educational, religious, fraternal and like groups. Fee of $1 to $250 would depend on seating capacity of place used for bingo. Only merchandise prizes are allowed, with the value of these not to exceed $250 in a single day.

While N. Y. state exhibitors claim they will seek a break in such bingo proposals, none has put in an appearance to date. Several proponents of measures introduced claim that the exhib attitude is selfish, because of lost patronage to bingo contests held under fraternal, religious and similar auspices.

Situation on bingo appears muddled to most legislators, because of court decisions favoring bingo and fact that the state permits pari-mutuel betting and gets its share from race tracks. Father John D. Bell, of Brooklyn, Kings County American Legion chaplain, argued that gambling is not immoral so long as a person bets his own money. Several priests related the part bingo played in educational, charitable and welfare activities.

Opponents of the Wilson measure claim it is unconstitutional. It seems likely that independent exhibitors interested in retaining bingo or similar games in their theatres will seek a revamp of Wilson bill's wording so that any established group, theatre or charity, can operate the games.

National Screen Using Short-Ends to Continue Special Service Trailers

Using so-called short-ends from which to assemble special service trailers covering advertising of stage shows, changes in policy, operating hours, etc., National Screen Service believes that it might be able to provide this type of trailer for the duration, George Dembow, general sales manager, declared last week before departing for Palm Beach on a three-week vacation.

He added, however, that the making of screen advertising from the short-ends represented considerable work, with the matching of density a problem, and that there was an appreciable amount of wasteage.

In rationing of raw stock, the War Production Board ruled out all special service trailers as non-essential, at the same time reducing the length of trailers advertising coming pictures. Since then, however, NSS ingenuity has resulted in obtaining short-ends from manufacturers, which are strips for testing and other purposes that do not run over 100 feet in length.

These strips, varying in quality, density, emulsion, etc., cannot be used for the photographing of images or action, but serve during the war emergency for the special service trailers which carry print or art work.

Lipton Revamps Col. Exploitation Setup

David Lipton, Columbia's ad-publicity chief, last week announced several additions and promotions in the company's national exploitation staff. With Jimmie Gillespie in charge of Southern territory, Sid Zins, formerly with Universal and Columbia as road exploiteer, becomes regional field rep in Cleveland; Jules V. Serkowitch, formerly with RKO and Columbia, becomes field rep in Chicago.

Ted Baldwin, recently in charge of publicity for Hotel Mayflower, N. Y., will handle special assignments out of homeoffice; George Fraser, until recently on publicity staff, becomes editorial assistant to Frank P. Rosenberg, exploitation director, and Lawrence R. Curtis moves up to the exploitation staff to handle the work of Walter T. Lobel, who joined the Army, March 12.

St. Louis 'Horrors'

St. Louis, March 16.

A Chamber of Horrors and an invitation to a St. Louis woman to sit alone through a midnight showing of 'Frankenstein Meets the Wolf Man,' currently at the Fanchon & Marco Fox theatre, were some of the exploitation stunts staged by Les Kaufman, publicity and advertising director for F&M.

Chamber of Horrors was placed in the lobby of the theatre during the week prior to the opening of the chiller and all kinds of scary gags were installed. The stunt got plenty of word-of-mouth advertising.

Kaufman offered a $25 war bond for any woman who would sit through the midnight showing of 'Frankenstein.'

20TH-FOX RADIO SPOTS

Radio spot announcement platters have been prepared by 20th-Fox radio promotion division for eight features. Transcriptions of each of the films contains three dramatized spot announcements, each running about 55 seconds.

Discs cover 'Meanest Man,' 'Young Mr. Pitt,' 'Friend Flicka,' 'Ox-Bow Incident,' 'Hello, Frisco, Hello,' 'Moon Is Down,' 'Immortal Sergeant,' 'Coney Island,' 'Life Begins,' 'China Girl' and 'Black Swan.'

Harvey Replaces Phillips

George Harvey, of Paramount's homeoffice ad-exploitation department under Alec Moss, moves over to handle shorts-newsreel advertising and publicity this week.

Replaces D. John Phillips, who was inducted into the Army March 12. Phillips' wife continues on Par's legal staff.

THE HUMAN COMEDY
FOR ME AND MY GAL
BIG PARADE
TRADER HORN
GRAND HOTEL
DINNER AT EIGHT
GOOD EARTH
GREAT ZIEGFELD
HELL DIVERS
DR. JEKYLL & MR. HYDE
GOODBYE MR. CHIPS
CAPTAINS COURAGEOUS
AND ALL THE OTHERS!
M-G-M's NEW ASTOR CHAMP TOPS THEM ALL!
Metro-Goldwyn-Mayer congratulates these champs:
WILLIAM SAROYAN'S "THE HUMAN COMEDY" • Produced and Directed by CLARENCE BROWN • Starring MICKEY ROONEY • with FRANK MORGAN • James Craig • Marsha Hunt • Fay Bainter • Ray Collins Van Johnson • Donna Reed • Jack Jenkins • Dorothy Morris • John Craven • Ann Ayars • Mary Nash Henry O'Neill • From the Story by William Saroyan • Screen Play by Howard Estabrook
Pledge Please! Red Cross Drive April 1 — 7
Another M-G-M World Premiere on next page!
ASTOR THEATRE

EXTRA! DALLAS PREMIERE TERRIFIC! FIRST 5 DAYS TOP "MINIVER"!

Pledge Please!
Red Cross Drive
April 1 — 7

Literary Market Takes On New Life As Film Cos. Pay Total 90G for 3 Novels

Spurt in literary buys among picture companies last week broke the late winter lull, with three novels fetching total of around $90,000. 20th-Fox bought screen rights to 'Col. Effingham's Raid,' by Berry Fleming; Columbia got 'Mr. Winkle Goes to War,' by Theodore Pratt, and Warners closed for 'White Cloud,' by Henry Bellaman, who authored 'Kings Row.' Towards the close of the week, Metro bought Frederick Hazlitt Brennan's 'Memo to a Firing Squad.'

Legit properties attracting attention are 'Something for the Boys,' (Mike Todd), 'Men in Shadow,' (Max Gordon), and 'Kiss and Tell' (George Abbot), opening tonight (17) on Broadway, and 'The Patriots.' 20th is understood closing for 'Boys' at reported figure of $305,000.

Of nine novels currently on the best-seller fiction lists, bought during the past year, Metro has four—'Valley of Decision,' 'Mrs. Parkington,' 'Time of Peace' and 'Drivin' Woman.' Twentieth has two, 'Song of Bernadette' and 'Happy Land,' RKO has 'The Prodigal Women' and 'The Robe' (Frank Ross production). Charles Rogers has 'Gaunt Woman' (UA release).

Of total of 21 books on the best-seller lists, 12 are so far unsold. Interest in sea stories concerning the war, considered by production departments as among the best in years, continues light. Apart from 'Gaunt Woman' (Rogers), no sales are reported.

Production execs claim that sea yarns, though epochal, are too much alike in theme, while others calculate set costs and censorship restrictions too tough to hurdle.

Asks 225G for 'Dark Eyes'

Asking price for film rights to 'Dark Eyes,' Jed Harris production, is reported over $225,000.

Twentieth-Fox financed the legiter, with Metro reported interested in setting a deal.

U Gets 'Xmas'

Hollywood, March 16.

Warners bought screen rights to 'The Devil, George and Rosie,' by John Collier.

RKO purchased 'The Amorous Ghost,' horror story by Enid Bagnold.

Republic bought 'Hoosier Holiday,' radio backgrounded story, by Stuart and Dorell McGowan.

Universal acquired film rights to 'Christmas Holiday,' novel by Somerset Maugham.

Harry Sherman bought Eleanore Griffin's story, 'Crocus Hill.'

Martin Mooney sold 'Longshoreman' to Alexander Stern for PRC production.

Jack Schwartz, PRC producer, bought 'International Pastime,' by Walter Graham.

IA COMPLAINT STALLS SOPEG-MAJORS' DEAL

Negotiations between the Screen Office & Professional Employees Guild and the Metro, 20th-Fox and United Artists exchanges in New York, covering white-collar help, are being held up as result of charges filed by the International Alliance of Theatrical Stage Employees seeking to set aside certification of SOPEG as collective bargaining agency in these exchanges.

The IATSE, which fought for jurisdiction of the so-called front office help in the Metro, 20th-Fox and UA branches, accuses SOPEG of electioneering at the polls.

Until the N. Y. regional office of the National Labor Relations Board decides the case, the negotiations with the three exchanges are stymied.

The IA, which controls the Film Exchange Employees Union, Local F-51, N. Y., opposed SOPEG in the election held a couple months ago at the Paramount exchange and won out there, obtaining an immediate contract.

Film Exchange Employees, of which Jack Finkelstein, of RKO's 'backroom,' is president, held a meeting during the past week at which a board of trustees, numbering three, and an executive board of eight, were elected.

Barry Heads Minoco

Jack Barry was re-elected president of Minoco Productions at board of directors meeting in Chicago last week.

Barry returned to New York over the past weekend.

FACTION IN NW ALLIED ORGANIZING NEW GROUP

Minneapolis, March 16.

Claiming they're being 'hurt' too much since Northwest Allied has ceased functioning vigorously, because of a split in the ranks of Twin City independent exhibitors, the Minneapolis and St. Paul boys are trying to organize a new unaffiliated body.

What they want especially to combat, they say, are growing percentage demands, present high film rentals and 'unfair' clearance. One of the first drives, too, it's announced, would be to try to prevail on the Paramount circuit to raise its admissions downtown in the Twin Cities so that the independents could follow suit.

That considerable difficulty is being experienced in getting a new organization under way is apparent in film circles. The local independents seem to be hopelessly split on proposed policies and leadership and many antagonisms exist.

Rossen Heads Writers Mobilization on Coast

Hollywood, March 16.

Hollywood Writers Mobilization re-elected Robert Rossen, of Screen Writers Guild, as chairman. Other officers are Paul Franklin, Radio Writers Guild, vice-chairman; Francis Faragoh, SWG, treasurer; Pauline Lauber, executive secretary, and John Webber, liaison director.

Chosen as delegates from the various guilds are: Sheridan Gibney, Felix Jackson, E. E. Paramore, Jr., Allen Scott, Rossen, SWG; Sam Moore, Milton Merlin, RWG; Tom Alfred, Richard Earle, Louis Harris, Sam Israel, Lesley Mason, Screen Publicists Guild; W. E. Oliver, Vern Parten, Los Angeles Newspaper Guild; Beverly Barnett, Independent Publicists; John Webber, Joseph Michael, Screen Readers Guild; William Pomerance, Screen Cartoonists Guild, and L. Wolfe Gilbert, Songwriters Protective Association.

Await Franklin Return To Ease 'Curie' Snag

Hollywood, March 16.

Production on 'Madame Curie' has been temporarily suspended at Metro due to differences on characterization ideas between Edgar J. Mannix and Albert Lewin, director.

The impasse will probably continue until producer Sidney Franklin recuperates from his illness and returns to the lot. The film has been in production since March 1, with Greer Garson in the title role.

25% Out of Way

Hollywood, March 16.

Production speedup at PRC has laid up a backlog of nine features and three westerns, enough to cover the releasing schedule for the next three months.

Features in the cutting rooms are 'Queen of Broadway,' 'Behind Prison Walls,' 'Corregidor,' 'My Son, the Hero,' 'Submarine Base,' 'The Ghost and the Guest,' 'The Black Raven,' 'Follies Girl' and 'Girls in Chains.' Westerns are 'Lone Rider,' 'Texas Ranger' and 'Billy the Kid' series.

Ward Scores at U

Hollywood, March 16.

Universal signed Edward Ward, composer, to write scores and handle musical direction on all pictures to be produced by George Waggner and Paul Malvern. Next assignments are 'Raiders of the Desert' and 'Cobra Woman,' Waggner productions in Technicolor.

Currently Ward is directing background music on 'The Phantom of the Opera,' for which he composed the score.

'Passage' for Wallis

Hollywood, March 16.

Hal Wallis will hold the production reins on 'Passage to Marseilles,' high budget war picture to be directed by Michael Curtiz.

Top roles have been assigned to Humphrey Bogart, Sidney Green-

B'way's 'By Jupiter' For Laurel, Hardy at 20th

Hollywood, March 16.

Next on the 20th-Fox schedule for Stan Laurel and Oliver Hardy is 'By Jupiter,' based on the current Broadway musical show, which, in turn is based on 'The Warrior's Husband,' parts of which will be utilized in the screenplay.

Sol Wurtzel, producer, will start the picture as soon as they wind up their current job, 'Jitterbugs.' Martha Raye, just back from a tour of Army camps in Britain and North Africa, draws the femme comedy role.

Map Fire-Proof Screens in N. Y.

Representatives of picture house operators in New York are trying to convince the N. Y. Housing Commissioner that theatre screens are flame-proof in an effort to stave off drastic municipal legislation which has been pending for several months.

Fire prevention bill, which has been under consideration by the N. Y. City Council, would make it necessary for theatres to have non-inflammable screens. Theatre reps have prepared data showing that screens are and can be flame-proofed, in response to views by the Housing Commissioner that screens cannot be rendered fireproof.

If a brief, drawn up by theatre operators, is okayed, fire prevention regulations scheduled to be brought up in the Council in the near future will be less drastic than originally anticipated, insofar as theatres are concerned.

Fire Destroys Carolina House

Charlotte, N. C., March 16.

Fire of undetermined origin, discovered at 4 a.m. March 9, destroyed the building and equipment of the Red Springs theatre, Red Springs. Indications are that the fire began on the third floor. When the fire broke through the roof the building was a mass of flames.

Building was under lease to Boyd Horton, of Concord. Carl McIlwaine was theatre's manager.

Fire Destroys Old Film House

Lawrence, Kan., March 16.

Fire resulting from a smoldering cigaret stub destroyed the Patee theatre, reportedly the oldest motion picture house west of the Mississippi river, early Friday (12).

The theatre, which recently was redecorated, was opened in 1905 by Claire Patee, a Frenchman who at one time was associated with Thomas A. Edison when the famous inventor was perfecting his kinetescope.

Vandal Fires Theatre

Oakland, Cal., March 16.

Vandalism took a more serious turn here last week when a cigaret stuffed into the cushion of a loge seat at the U. C. in Berkeley caused an early morning fire that gutted the interior of the house causing damage roughly estimated at $25,000 and resulting in at least a three-month shutdown for the Fox West Coast unit.

In the last few months several blazes have started in local houses.

Albany's Precautions

Albany, March 16.

Flameproofing of Albany theatres, ordered by building commissioner Philip Gallagher and fire chief Michael Flemi g as an additional precautionary measure, in light of the Boston Cocoanut Grove fire, is now under way. The work has been completed in Warners' Madison and Ritz, and is now under way in the Strand, the circuit's leading local house. The Delaware, WB nabe, and the newest in the city, will be the next to have its drapes and other fabrics materials sprayed with a chemical, which renders them inflammable for several years.

The general condition of Albany theatres with respect to safety was described by the officials as 'generally excellent,' following inspection.

Theatre Razed

Memphis, March 16.

Fire of undetermined origin destroyed the Princess, Aurora, Mo Glen Caldwell, owner of the house, was in Memphis for business on Film Row at the time.

House was a 700-seater affiliated with Commonwealth Theatres, valued at $50,000. Blaze occurred at

Twin City Indies Indicate Greater Belligerency Via Return of Lebedoff

Minneapolis, March 16.

Increased belligerency is in prospect from Twin City independent exhibitors, aimed particularly at growing percentage demands and clearance, as the result of their decision to stick with Northwest Allied, national Allied States subsidiary, and their choice of S. G. Lebedoff, a firebrand, as their Minneapolis governor on the board of directors and virtual leader.

Lebedoff formerly was governor of the Minneapolis group, but was denied re-election after a run-in with W. F. Rodgers, Metro sales head, whom he attacked because the latter allegedly insulted him by refusing to give him an audience in Chicago. Prior to the Chicago episode, Lebedoff had been waging a national campaign against percentage and rising film costs.

The Twin City group elected a conservative, Harold Field, in Lebedoff's place, but after one term and much friction the latter refused to be a candidate for re-election. Donald Guttman, who succeeded him, resigned because a faction within the group objected to his policy of negotiating with the film companies during roundtable discussions, instead of advocating more radical procedure.

Hitherto, Lebedoff always has favored fighting and opposed appeasement and his program has been to carry the exhibitor grievances to the Federal Department of Justice and to look to national and state legislation for relief, if necessary. He now points out that for the first time practically all of the companies are imposing percentage on Twin City independents.

'It will mean that we will have to give 27 of our Sundays to percentage pictures,' declares Lebedoff. 'Inasmuch as we are now doing the bulk of our business on weekends, and midweek business is horrible, we won't be able to get by.'

One of his first moves, it's expected, will be to try to induce the Minnesota Amus. Co. (Paramount circuit) to raise its downtown first-run admissions so that the neighborhood houses can follow suit and to get clearance reduced.

An effort will be made immediately to bring back into the independent exhibitors' fold a number of important Twin City circuit owners who cut loose because of dissatisfaction with recent developments and the feeling that not enough was being eccamplished to ameliorate their lot. It is believed extremely doubtful, however, whether complete unity can be attained, inasmuch as some of the exhibs always have been openly hostile toward Lebedoff.

'Victory' in July

'Victory Through Air Power' (Disney) is being readied for UA release early in July.

Roy Disney and Skip Weshner, new exploitation consultant on 'Victory,' are slated to leave for the Coast tomorrow (Thurs.).

HE JUST SAW HIS RECEIPTS ON

AIR FORCE

NOW-- HOLDING---EVERYWHERE---! THE WARNER KIND OF SMASH!!!

JACK L. WARNER, *Executive Producer*

PRODUCED BY HAL B. WALLIS

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A HOWARD HAWKS PRODUCTION

RUSH PLEDGE FOR RED CROSS WEEK!

CAPITOL, N. Y.

Bob Crosby with Van Alexander's Orch, Jack Fulton & Mary McLanahan; Mary Raye & Naldi, Borrah Minevitch's Harmonica Rascals (8), Joan Edwards; 'Stand By for Action' (M-G), reviewed in 'Variety', Dec. 9, 1942.

Loew's new entry into the Broadway bandfilm house competition will probably learn from experience and the opposition. It's getting its experience with this very first show at the new policy, and in the process of smoothing out several rough edges it should eventually come up with an entertainment program comparable to the Capitol's high reputation in yesteryears.

As far as the b.o. is concerned, and ditto for audience reception, the Capitol was an immediate click opening day and night (Thursday). The house was capacity the last show, as it had been all during the day, and that was a healthy sign in view of Lent and the income tax deadline. It proved that the Capitol can draw business, when it has a formula, and its chief concern should be to make the entertainment packages as attractive as possible, on the pit as well as on paper.

What the Capitol lacks most right now is a production background for the pit shows. It has an off-white curtain backing the band, on which the booth pitches slides for scenic effects, but it hardly serves to create the proper theatrical illusion. The platform on the pit also rates attention; it looks too much like newly laid lumber.

This is the first regular stage show policy at the Capitol since August, 1935, when the house went into straight pictures after trying for several months to overcome lethargic business with combinations of stage headliners. That year was the ebb tide of vaudeville; now there's a resurgence for stage shows that should spell different boxoffice figures for the big 4,620-seater, third largest theatre in N. Y. Biggest is the Music Hall, 5,945 seats; second is the Roxy, 5,886 seats.

Bob Crosby was never any great shakes in front of his own band—and is certainly no improvement in front of Van Alexander's. Something of a dead-pan maestro, with only a fair singing voice, he's also got lots to learn in stage deportment. The band itself, with Van Alexander at one of two pianos, is a 17-piece affair and does a fair enough job musically. Crosby whom Metro plans to build up as a film personality, is east on his studio salary.

Capitol booked all good acts for this layout. Jack Fulton sings nicely 'As Time Goes By' and 'You'd Be So Nice to Come Home To'; Mary Raye and Naldi, one of the crack ballroom adagio teams, scored handily at this viewing in three routines, though seemingly handicapped for space, and Joan Edwards, closing, boffed with 'This Is the Army, Mr. Jones,' 'Black Magic,' 'Got a Touch of Texas,' 'Brazil' and 'For Me and My Gal.' Like Mary Raye, Miss Edwards, the 'Hit Parade' songstress, is exceptionally well gowned.

Hit of the show is the Minevitch bunch, without Borrah, but thanks to little Johnny Puleo, the act is a comedy wow. The act is not what it once was musically, but the lower case Gremlin, Puleo, keeps the laughs rolling consistently with a superb line of tomfoolery and pantomime. At this performance he tied the show into knots and was called back for several individual bows.

Another feature of the show is Mary McLanahan, the fine little femme drummer formerly with Phil Spitalny's Hour of Charm crew, Miss McLanahan, however, has fallen into the error of announcing herself as an imitator of Cozy Cole and Gene Krupa, rather than standing on her own. She got over, but not half as well as she would if relying upon her own originality. Another error is her long run from the traps to the exit after finishing her stint. *Scho.*

CHICAGO, CHI

Chicago, March 12.

Johnny Long Orch (15), with Helen Young, Michael Raymond, Marty May, 4 Franks; 'The Hard Way' (WB).

It's apparent that Johnny Long has given much thought to his musical arrangements and instrumental combinations. Result is smooth listening and plenty of entertainment.

Band opens with syncopated glee-club version of 'Tumble Down Shack' followed by 'Dearly Beloved,' latter featuring a clarinet quintet and muted trumpets and trombones. Helen Young, blonde looker, puts over 'He Says Murder' and 'I've Heard That Song Before,' latter arrangement bringing in theme songs of other bands. Was nicely accepted.

One of the sock numbers is Long's violining of 'Mighty Like a Rose' with a rhythmic background by the orchestra. Emil Caseros steps from the band to sing and play 'Brazil' on his clarinet. Michael Raymond, substituting for the ailing Gene Thomas, does five ballads in romantic style. Took several bows. Other numbers by the band all excellently done.

Four Franks are a solid hit with their trumpet playing, the comedy antics of Ollie Frank as an Egyptian dancer, their burlesque on 'Gone With the Wind' and topnotch tap dancing by all. Act has improved with age. One of the highlights is a solo tap by Perry Franks which garnered a heavy hand when caught.

Marty May, only other act on the bill, is his usual self. Tells a few stories, gives impressions of a tenor, baritone and prima donna, all in comedy fashion, and closes with some fooling on his fiddle. Went over well. *Morg.*

TOWER, K. C.

Kansas City, March 12.

Joe May & Margie Green, Doris Bay, Claude & Andree, Rollerettes (3), Tower Orch, with Mike Carle & Marilyn Ballinger; 'Johnny Doughboy' (Rep) and 'Silver Skates' (Mono).

Another three-part bill is on tap for Tower patrons this week, with double screen features and 40-minute stage show adding up to a good buy at the 35c. top.

Tower orch plays 'That's My Affair,' as drapes part, and then segues into 'This Is the Army, Mr. Jones.' Mike Carle takes a chorus on his trumpet and Marilyn Ballinger steps down for one in her o.k. voice.

Joe May, who with his partner occupies the closing spot, doubles as m.c. this week, and first brings on the Rollerettes, three girls with a fast turn on the skates. Deuce goes to Harry Rosencrans, 'Tower Discovery Night' winner, who sings 'Miss You' in a pleasing voice. Took two bows and begged off at show caught.

Claude & Andree on for a routine which kids exhibition hoofing. Girl is at least six feet, two inches tall. Next to closing is taken over by Doris Bay, blond acrobatic control dancer. Her back-bends on a small neon-lighted pedestal are socko and won plenty of palm-whacking from adults as well as the juves.

May and Margie Green close with some fast patter mixed with songs. May is the smoothest m.c. at the Tower in recent months, but some of his material might well be out. Girl is a nice foil for his comedy biz. Good houses opening day and night. *Earl.*

OLYMPIA, MIAMI

Miami, March 13.

Olyn Landick, Jigsaws (3), Shayne & Armstrong, Don Francisco, Laura Deane Dutton, Harry Reser House Orch; 'Lucky Jordan' (Par).

This week's Olympia show is standard. Olyn Landick and Laura Deane Dutton share top billing. Landick, the 'Hackensack Gossiper' formerly on the Kate Smith radio show, somehow failed to get across on the stage. His line of gags provokes only mild mirth and for a stage presentation the character lacks color.

Miss Dutton has plenty of sock, with personality galore. She's easy on the eyes and does a swell vocalizing job. Numbers are 'Strike Up the Band,' 'There Are Such Things' and a medley of Irving Berlin tunes. She encores with 'Night and Day' and begged off when caught.

Don Francisco does a drunk routine on a slack wire. His cavorting is standard but clever and gets a good hand.

Shayne and Armstrong, ballroomologists, display plenty of technique. Routine is smooth, fast paced and highlighted with comedy. Couple is clever and got a good share of the palm thumping.

The Jigsaws are a whacky tumbling trio who knock themselves out trying. Act would lose nothing by deleting blue spots, but in spite of this closes show with plenty plaudits. Biz fair. *Laur.*

KEITH'S, INDPLS.

Indianapolis, March 13.

Doyle & Seed, Tiebor's Seals, Jim Wong Troupe (15), Olive White, Peck & Peck, Ed Resener's House Orch; 'Destination Unknown' (Col).

Keith's new bill is short an act, due to last-minute cancellation, but Ed Resener's house orchestra fills in capably and nobody seems to mind. Show, in keeping with consistent policy, is long on novelty, with Tiebor's Seals getting plenty of attention. The three seals are well trained in most stunts. One spins around a horizontal bar and they all balance, juggle and blow horns.

Olive White, attractive and versatile, puts a lot of personality into the singing of 'Hip, Hop, Hooray,' then demonstrates on both the violin and clarinet. Excepting the girl assistant in the Jim Wong troupe, she's the only femme on the bill and scores handily. The Chinese acrobats do a slick job of making the hard tricks look easy in their various gymnastic stunts. One of the boys is a skilled contortionist.

Peck and Peck knock each other out in rhythmic slow motion at the start of their panto-dance act, but speed things up a lot when they get down to jitterbugging. Doyle and Seed provide a good deal of the bill's comedy. For a windup, they imitate Baby Snooks and sell it for some laughs. Biz was average when caught. *Corb.*

ROXY, N. Y.

Grace Moore, Isaac Van Grove, Paul Gerrits, Richard Stuart and Flora Lea, The Juvelys (2) Gloria Nord, Ben Yost Singers, Roxyettes, Paul Ash House Orch; 'Young Mr. Pitt' (20th), reviewed in 'Variety,' July 2, '42.

Grace Moore, one of the top draws of opera and concert, demonstrates in this current date at the Roxy, N. Y., that she's also a boxoffice sock for vaudfilm personals. Making her first presentation house appearance in about 10 years, she is jamming customers into this mammoth theatre. The soprano, who reportedly got $3,000 a week at the Capitol, N. Y., a decade ago, is understood to be receiving $8,500 a week for the present engagement. And on the evidence of the opening night mob, she's worth every bit of it.

But Miss Moore is not only a powerful boxoffice draw for vaudfilmers; she's also a sure-fire act. That she has the name and the voice was taken for granted. But the spectacular thing about her present appearance is the instinctive showmanship and magnetic stage personality she reveals. For the Met Opera star captures her mass-public audience from her first note and holds it to her last smiling bow. The Roxy, incidentally was once a regular date for another operatic star, the late Mme. Schumann-Heink.

Miss Moore's presentation, staged by Arthur Knorr, is a showmanly gem. Following a decoratively costumed Viennese waltz production number, the soprano makes her entry down a wide stairway at stage rear, with no introduction except her unmistakably melodious voice. She wears a black gown that shows her figure to advantage and admirably sets off her blonde hair.

Ben Yost's male chorus backs her for most of her numbers, not only providing a helpful accompaniment, but fitting in with her between-numbers patter in verse. This rather nicely written spiel presents the act as sort of her career in song. Thus, after entering with what has long been her theme song, 'One Night of Love,' she mentions her 'MusicBox Revue' engagements to introduce 'What'll I Do,' then refers to her 'New Moon' film to sing 'Lover Come Back,' and so goes on to warble 'Minnie the Moocher' (which she concludes with a burley bump), a few bars from the opera 'Louise' and finales with a Puccini aria. She encores with 'Chiri Biri Bin,' with entire company as stage background. Isaac Van Grove conducts in the pit for her numbers.

Although Miss Moore sings over the large orchestra to fill the huge Metropolitan Opera House, she is using a microphone for this appearance. Whether that's to save her voice or because the Roxy's acoustics are so much inferior to the Met's isn't clear. The latter seems the more likely explanation, however, as the soprano doesn't sing enough altogether to tire either her voice or her audience. Her contract here calls for no more than four shows per day, with five on Saturday, for a total 29-show week.

For the rest, the Roxy's show is about up to recent average, which is excellent. Paul Gerrits is an acceptable m.c., particularly with his familiar trick roller-skating and a new comedy bit, a series of 'explanations' of dinner table mannerisms. Gloria Nord, for some not-apparent reason booked on the same bill with Gerrits, also has a roller-skating act, immediately preceding Gerrits. She uses a full stage and, though the actual skating seems fairly rudimentary, her looks and grace put it across. Richard Stuart and Flora Lea do a single dance routine, a bolero, making decorative use of his large, colored cape and her full skirt. The Juvelys offer their always effective balancing act, and there are several pleasing numbers by the Roxyettes. The entire show is stunningly designed, costumed and staged. *Hobe.*

CAPITOL, WASH.

Washington, March 11.

Murtah Sisters (3), Sharkey the Seal, Martells & Mignon, Neal Stanley, Rhythm Rockets, Sam Jack Kaufman's House Orch; 'Crystal Ball' (UA).

The Murtah Sisters are the standouts on this bill. Since their last appearance here they have placed the accent on comedy, with the contralto of the trio also proving an effective clown. Their voices are not devastating, but they know how to blend them and reach the heart of jitterbugs. Definitely socko at Friday show, begging off with a speech.

Sharkey the trick seal has added to his repertoire of tricks, best being an imitation of Hitler's rantings over the radio. Usual juggling and playing 'River Shannon' on bells brought noisy response. Good showmanship helps act. Neal Stanley works in one with a brace of Hollywood imitations, some good carbon copies, others far from the bullseye. Earned an encore on impression of Winston Churchill. Martells and Mignon on for two numbers with the Rhythm Rockets, nicely lighted and offering a graceful routine.

Sam Jack Kaufman digs into the semi-classical library to score up with 'Bohemian Girl' for an overture. Not for the Capitol instrumentation and saved from mediocrity by the soprano interpolations of Lynn Allison in 'You'll Remember Me' and 'I Dreamt I Dwelt in Marble Halls.' Attendance Friday matinee light. *Arke.*

ORIENTAL, CHI

Chicago, March 12.

Ethel Waters, Block & Sully, Nash & Evans, Don Tannen, Claire & Hudson; 'Queen of Broadway' (PRC).

Ethel Waters, making one of her infrequent visits, heads the bill this week, with all acts playing in front of the Oriental orch, directed by Ray Lange. Jesse Block emcees and does a comedy talking routine with Joe Oakie, besides appearing with partner Eve Sully.

Miss Waters closes the show with a repertoire of songs that clicks solidly with the customers here. Her selections included 'Taking a Chance on Love,' 'Why Don't You Do What You Did Last Night,' 'When the Love You Love Won't Love You,' 'St. Louis Blues' and a medley of songs associated with her in the past. She closes with 'Stormy Weather.' Accompanied by Reginald Bean on the piano, she's the big hit this session.

Claire and Hudson open with clever hand balancing and other acrobatic stunts. Nice hand. Nash and Evans click with eccentric dancing, a neat line of chatter by Dick Nash, and rope dancing and spinning by both, gathering plenty applause.

Don Tannen didn't go over well when caught. His burlesque opera singing and George Arliss imitation failed to register and he left the stage to mild applause.

Block and Sully were fair in the next to closing spot. *Morg.*

PALACE, CLEVE.

Cleveland, March 12.

Gene Krupa's band (16) with Gloria Van, Gene Howard, Peggy Marlowe, Chris Cross, Roy Eldridge, Belett & English Bros; 'Silver Skates' (Mono).

Long-underwear diehards are being chased out of their seats by the jiving hounds who are beating up a hot week for Palace and Gene Krupa's troupe. Supporting bill is better than average, but Krupa's the boy who has the hepcats shaking the chandeliers.

Drummer boy virtuoso whams them as usual with his 'American Bolero,' flailing his kettle drums with amazing speed and rhythmic fury. Briskly paced is his entire repertory, from opening themer to Gloria Van's torch-grooved 'Mr. Bluebird' and 'Started All Over Again' and Roy Eldridge's trumpet specialty and 'Big Fat Mama' ditties.

Only weak spot can be marked up against Gene Howard, vocalist. He sang here a few weeks ago with Bob Chester and he's still off-key.

Chris Cross, originally known hereabouts as Christensen when he did a one-man show over WJAY, is one of the surprise hits in the current layout. A clever ventriloquist and puppeteer on local vaude bow, he puts a cowboy dummy, a clown marionette and some singing dolls through smartly comic paces. Effectiveness added by judicious use of violet spot that illuminates dolls' features.

Belett and English Brothers ring up healthy howls of mirth with their knock-'em-down, drag-'em-out routine. Peggy Marlowe's striking figure and crisp tap steps also give her good salvos. *Pull.*

ORPHEUM, L. A.

Los Angeles, March 10.

Harry Howard's 'Bombshells of 1943,' line (18), Sunny Hudson, Ray English, Frank Milton, Val Setz, Sybil Bowan, Martin & Allen, Lowe, Hite & Stanley, House Orch; 'Scattergood Survives a Murder' (RKO).

Vaudeville returns to the Orpheum this week with Harry Howard's 'Bombshells of 1943.' Sybil Bowan's mimicry and Ray English's knockabout dancing rate best mention although standard turns of Val Setz, juggler, and Lowe, Hite and Stanley give pleasing account of themselves. Line of gals, 12 chorus and six show, doesn't rate a second look in this town of lookers, but have good precision routines that catch the eye and bare costuming that shows plenty of flesh.

Miss Bowan runs through impersonations of Miranda, a Swedish singer, a nurse's aide, Bea Lillie and Eleanor Roosevelt for sure results to highlight show. Ray English beats himself into a lather with his dancing and falls to click but needs a little more assurance in his comedy chatter. Val Setz' juggling act is performed with a running line of breathless chatter, displaying neat timing and flash. Lowe, Hite and Stanley, towered by seven-foot, nine-inch Hite with pee-wee Lowe on the bottom, run off their turn smoothly.

Show's opener is ensemble wedding scene, giving reason for flesh display. Other production spots are Panama and Grecian numbers, latter using acrobats Martin and Allen, couple of muscular lads. Sunny Hudson does vocals and a dance with [illegible]

STRAND, N. Y.

Ina Ray Hutton Orch (17), with Stuart Foster, Jack Purcell; Three Samuels, Jerry Lester, Jane Wyman, Irene Manning, 'Hard Way' (WB), reviewed Sept. 23, '42.

Between the gowns worn by Jane Wyman and Irene Manning, Hollywoodites brought in to combat the Capitol's initial band-vaude effort, and Ina Ray Hutton's leaning toward flashy wrappings, the Strand's stage this week looks like a fashion show, plus neat entertainment.

On paper, the number and glitter of the names listed look exceptionally strong, particularly since Miss Manning was in the cast of 'Yankee Doodle Dandy.' Oddly, she's not needed, and that's not meant disparagingly. Audience when caught would probably have been satisfied to have things end on a conga number by the Hutton band. It was sufficiently entertained by then.

Miss Hutton's orchestra, a combination of three trumpets, four trombones, five sax, four rhythm and the blonde leader's usual effervescent self, which is no mean asset, is doing a fine job here. It's not comparable musically to many other name groups, but with the Hutton s.a., and a couple of well-done numbers like 'Angry' and 'Dark Eyes,' it more than fills the bill. Perhaps the only weakness that might disturb a theatre audience is a too-heavy drummer.

Stuart Foster, baritone with the band, gets over nicely with 'So Nice,' 'As Time Goes By' and a smoothly worked boy-girl number with the leader, the above mentioned 'Angry.' Jack Purcell is the band's guitarist, brought out front for a solo of 'China Boy,' which could be eliminated.

Jerry Lester put his audience in a proper mood at the outset by mauling Miss Hutton, and went on to reap a raft of reaction with material that clicked in trip-hammer fashion. Everything he did hit the jackpot, and that goes, too, for the occasional oldie he slipped in. Wisely, the Strand coupled him with Miss Wyman, who seems to have a flair for comedy and exhibits a fairly good blues voice. Her stint, done in a gown that gave her an overdressed appearance, sat well with the audience because of Lester's presence and antics. Without him it would have been just another Hollywood p.a. Her song was 'I Got It Bad.'

Miss Manning ran into an audience that seemed to be cooling off from the Lester routine. Her smooth, legit vocalling was excellent, but it couldn't revive the previous mood. She did 'Brazil,' 'Old Black Magic' and 'Mary,' George M. Cohan piece she did in 'Yankee.' Possibly she made a mistake in doing the two pops. Such tunes never have the same qualities done by a concert voice.

Three Samuels work up front immediately following Foster. They have a lot to do with the overall success of the bill. A colorfully costumed combination, in military attire, two men and a girl are equipped with highly acceptable unison tap and knockabout comedy routines that do a job. Audience reaction was strong.

Biz big. *Wood.*

ORPHEUM, MPLS.

Minneapolis, March 13.

Mitchell Ayres Orch (15), with Ruth McCullough and Dick Dyer; Jesse & James, Tim Herbert, Andrews Sisters (3); 'Pittsburgh' (U).

Even without the Andrews Sisters, this show would be a corking good one because of the Ayres outfit and the other acts. All pack considerable entertainment. Presence of the Andrews Sisters makes it high voltage b.o.

Little known here, the Ayres orch proves a pleasant surprise. In the quality of its musical dispensations, the distinctiveness of its arrangements, its novelty offerings and styling, it more than holds its own with most of the bigger name bands. Ayres himself, a good-looking maestro, takes an occasional turn on the fiddle and handles the emcee assignment smoothly. The lineup of five sax, six brass and three rhythm, plus Ayres' occasional violining, is utilized mostly for the more torrid swing, but while volume seldom is restrained, melody and tunefullness get in their licks, too, making the numbers listenable as well as rhythmic.

There's a real production number with special lighting effects for the 'Black Magic' opener, which also introduces the male singer, Dick Dyer. An effective breakneck swing tempo is employed for the brassy 'World Is Waiting for the Sunrise.'

Jesse & James, colored youths, click in their tap and acro dance routine. Ruth McCullough, the band's femme vocalist, has the voice and looks to put over 'I Heard That Song Before' and 'Why Don't You Do Right.' 'You Go to My Head,' band's theme song, provides the highlight of the crew's performance. It's a bangup arrangement with many nifty effects and varieties of tempo and plenty flashy. An amusing comedy song, 'I Opened up the [illegible]

...and Mr. Boyd of the Bijou Theatre sends his love too. "Tell Joe to Keep his chin up", he said. He wanted you to Know that he's starting another drive, the biggest of all, for the Red Cross. Thank God for men like Mr. Boyd, Joe. They're doing everything they can back here at home. Bless you with all my heart, son. Your loving

Mother

YOUR PLEDGE PLEASE — PUT THIS ♥ INTO ✚

Propose Sunday P.M. Pix Shows In 15-Mile Radius of Penn. Camp Zones

Harrisburg, Pa., March 16.

Operation of film theatres after 2 p.m. on Sundays in muncipalities within 15 miles of a military establishment has been proposed in the State Senate by Senators John H. Dent, Wallace S. Gourley, and Joseph Zeisenheim.

The senators said they offered the measure 'in view of the present war and the great increase in concentration of our armed forces with the consequent lack of adequate facilities for Sunday recreation.'

The bill is the second proposed at the current session of the Assembly. A House bill, proposed by Representative Daniel Verona, of Allegheny, proposes virtually the same setup. It is now tied up in committee.

The Senate bill would open picture houses on Sunday for the duration of the war and six months thereafter.

Earlier Sun. Openings

Concord, N. H., March 16.

After rejecting a rider to require theatres to turn over 10% of Sunday show proceeds for the purchase of war bonds by municipalities, the House of Representatives approved by a 293-to-93 roll call vote here recently a bill to premit opening of theatres at 2 o'clock Sunday afternoons instead of 6 o'clock as heretofore. Previously passed by the State Senate, where it was sponsored by Senator Harry H. Foote of Portsmouth, the measure was sent to Gov. Robert A. Blood for signature.

Drafted to take effect immediately upon gubernatorial endorsement, the bill allows selectmen of towns or city councils to adopt by-laws or ordinances providing for early Sunday opening of motion picture and vaudeville houses, or other theatres, subject to approval by the voters at the next regular election.

Seek S. C. Permanence

Spartanburg, S. C., March 16.

South Carolina mayors are in favor of enacting a permanent law okaying Sunday films in the state, Mayor Fred D. Marshall, of Columbia, has announced. The state's Sunday pix law, authorizing Sunday shows for two years, ends in May.

S. C. Ok's Sun. Pix for Duration

Spartanburg, S. C., March 16.

South Carolina house has okayed bill allowing operation of Sunday films in military areas throughout the state for duration of the war and six months thereafter.

Measure, sponsored by house military affairs committee, would extend previous bill, provisions of which end in May. Senate is expected to follow through. Virtually every city and town in the state of 5,000 or more population is affected, due to large number of army, navy and air bases.

Slough Carolina Sun. Bill

Charlotte, N. C., March 16.

The South Carolina State House of Representatives virtually emasculated with amendments a bill to continue Sunday films by setting a 15c admission ceiling for men in uniform before giving it a reading on a 58 to 49 roll call vote.

Efforts to divert half the profits of Sunday pix to USO centres, and to admit uniformed men at half-price failed when Representative Cuttins of Sumter proposed the 15c top price for Sunday showings to service men.

N. C. Passes By Amus.

Raleigh, N. C., March 16.

N. C. legislature adjourned shortest wartime session since 1865 without passing any Sunday pix or other amusement legislation. Sabbath films question in state is determined by citizens of cities and towns by local option ballot.

1st Sunday Films

Youngstown, O., March 16.

Greenville, Pa., near here, may have Sunday pictures for the first time. The village council has been asked to permit Sunday shows for soldiers.

Seiler Back on the Lot

Hollywood, March 16.

Lewis Seiler, who directed numerous pictures on the old Fox lot, was signed to a contract by 20th-Fox.

First job under the new pact is the Islin Auster production, 'Guadalcanal Diary,' now in the writing mill for a late April start.

SPG SURVEYS SALARIES PRE-NEW DEAL TALKS

Preparatory to negotiations reopening the Screen Publicists Guild contracts with the major producer-distributors in the east this spring, a questionnaire is being circulated among members in homeoffices to gather confidential information as to jobs and salary status. The questionnaire also provides for information with respect to available manpower in the face of inroads made by the draft.

At a recent meeting of the SPG, its counsel, Hyman Glickstein, presented a survey of the possibilities for salary adjustments under the Wage Stabilization Act and recent decisions of the War Labor Board. The grievance committee of the SPG has already obtained some adjustments.

While the major homeoffices signed two-year contracts with SPG, it was agreed that the contracts could be reopened after expiration of one year, but on question of wage scales only.

Det. Negotiating Wage Boost for Ushers, Etc.

Detroit, March 16.

Because of the upward spiral of living costs here, a wage boost for ushers, doormen, cashiers and other theatre service employees is being sought on top of that contained in the present three-year contract.

Covering all theatres in town, Local B-179 is requesting the added 5% wage increase to meet the continuing rise of living costs in this war center. Negotiations are proceeding on a friendly basis, James W. Padfield, union president, reported, since both sides realize that the high wages being paid in the town's arsenals have been a heavy drain on theatre help.

At present the top scale is 40c an hour in the loop houses and 35c in the outlying houses with the present contract, which runs through October, 1944, providing a 2½% raise next October. Recent turnover in theatre help here had been a major problem and the wage increase being negotiated is expected to provide a line on means of upping present contracts in existence beyond the earlier wage agreements.

Now M-G and UA Both Have 'Hangman' Films

With 'The Hangman Also Died' already spotted in a few test dates by United Artists, and Metro having acquired 'The Hangman,' independent production by Seymour Nebenzahl, race looms in next few months as to which will get choice playdates. Both pictures concern late Reinhardt Heydrich, Nazi executioner. Understood that the Metro film plays up the Lidice extermination angle, and added scenes with new players are being filmed at Metro's studios at Culver City.

Reported that U.A. made several switches in title before deciding on 'Hangman Also Died,' and Metro may also use a different title from current one.

'Cliffs' Next for Brown

Hollywood, March 16.

Clarence Brown, back from New York after looking over the reception of 'The Human Comedy,' checked into Metro for his next director chore, 'The White Cliffs of Dover.'

Sidney Franklin is producer on 'White Cliffs,' a tale of England in the early strafing by German bombers.

TITLE CHANGES

Hollywood, March 16.

'It's a Great Life' is release tag on 'Blondie Buys a Horse' at Columbia.

'Dancing On the Stars' is handle on 'Musical Short No. 10' at Universal.

'Nob Hill' is new tag on 'Crocus Hill,' to be produced by Harry Sherman for United Artists.

PRC shifted from 'Dogs in War' to 'The Unknown Patrol.'

SAG Board to Meet On Wage Demands

Hollywood, March 16.

The Screen Actors Guild board of directors will meet Monday night (22) for further discussion on the wage demands made by Class B members and on the question of autonomy for extras and bit players. The extras are asking for a $15 per day minimum.

More than 800 extras met Sunday night (14) to frame the demands and to consider appointments to a committee for the meeting with the SAG board.

Cal. Governor Praises Pix for Morale Values And Bond Sales Drives

San Francisco, March 16.

Stirring tribute to the motion picture industry was paid here by California's governor, Earl Warren, who praised films for their morale value to both civilians and service men, and the producers and exhibs for their war bond selling campaigns.

At a luncheon sponsored by Fox-West Coast Theatres for the preem of 'Hello, Frisco, Hello,' Gov. Warren said he welcomed the opportunity 'to commend and congratulate the moving picture industry for the tremendous assistance it has given the war effort and for the contribution it has made to civilian morale and to the morale of the armed forces.

'I know, for example, that millions of men of the armed forces have had an opportunity to see, in the training camps, the splendid pictures produced by your industry.

'I know from conversations with men who have returned from foreign services that the greatest thing in their lives, next to letters from mothers, wives and sweethearts, has been the product of the motion picture industry.

'I know of the tremendous impetus the motion picture industry has given to sale of war bonds and stamps. Also I have been shown figures that indicate it has been responsible for a greater sale of bonds and stamps than any other industry in America.'

LENTEN BAN RELAXED FOR THE DURATION

St. Louis, March 16.

Local flicker houses, niteries, etc., in this heaviliy populated Catholic town, which has always experienced a heavy drop at the b.o. during Lent were cheered last week when Archbishop John J. Glennon of the St. Louis archdiocese lifted the ban for the duration. The Lenten season was one of the worst of the year from the entertainment standpoint in this burg and operators of such enterprises now see a normal, if not hypoed b.o. season.

The Archbishop also lifted the Catholic fast. The relaxation order, the Archbishop's edict states, 'is because of the pecular circumstances brought about by the rationing of food and the difficulty of obtaining certain foodstuff.' Archbishop Glennon acted on authority granted by Pope Pius XI to all Catholic Bishops in the United States on Dec. 19, 1941.

Execs Attend Ray Blank's Funeral in Des Moines

Chicago, March 16.

Several motion picture executives passed through here last Tuesday enroute to Des Moines, Iowa, to attend the funeral of Raymond Blank on Wednesday (10).

Among those who came through were Barney Balaban, William C. Gehring, J. J. Fitzgibbons, Leonard Goldenson, Sam Dembow, Jr., E. V. Richards and Nate Blumberg. John Balaban also attended the services.

Kastner Joins Col. Picts

Lacy Kastner is joining Columbia Pictures, as indicated in 'Variety' recently, to be special homeoffice rep in the foreign department, it was announced last week by Joseph A. McConville, foreign sales chief. At the same time, McConville announced that Kastner was leaving the Office of War Information overseas film bureau, where he has been for more than a year.

Kastner was United Artists manager in Europe prior to joining OWI

Higher Overhead Cues U. S. Argument In Seeking Upped Aussie Pic Rentals

Sydney, March 16.

American distributors will present a strong case to Professor Copland, price-fixing commissioner, covering rental reforms when the national industry conference resumes next week. Aussie exhibitors declare that Copland pegged film rentals from April, 1942, and that the same rates must apply this year. That was their contention at the initial meeting held by the commissioner about a week ago.

Distribs claim this is too one-sided under present conditions and will seek to prove the impossibility of selling product at any set rate. U. S. distributors also will seek to present further proof to Copland on the increased production costs and will press forward for redress under Section 7 of the Price-Fixing Act. This section permits any organization to plead for a price increase.

If it is proved that overhead has increased since the period when prices were fixed, many industry leaders see the possibility of governmental control, especially since Copland is alleged to have stated last week that the government perhaps could allocate for taxation any surplus money arising from the industry either from exhibition or distribution.

Leaders here say that the conference-seekers (the exhibitors) are just playing with dynamite and that they should have set up an independent tribunal to settle their rental problems.

N. Y. Reaction

Reaction in N. Y. to huddles over Australian rentals appears to be that the price-pegging to last April's level neither reflects higher production costs nor increased operating overhead and taxation. Understood that distributors not only want better percentage deals but higher flat rentals. Pointed out that exhibitors would demand lower rentals, and probably get them, if business was way off. Hence there is no reason why higher rentals should not be secured with biz so greatly improved at theatres.

U.S. COURT DISMISSES TRAINER'S SUIT VS. IA

The U. S. District Court at Philadelphia has dismissed the action brought sometime ago by Philip Trainer, charging discrimination by the Moving Picture Machine Operators and Stage Hands Protective Union, Chester, Pa., of which he is a member.

Suit was brought against the International Alliance of Theatrical Stage Employees and its president, Richard F. Walsh, following many efforts made by Trainer, including at last June's IA convention, to obtain restoration of voice and vote privileges in the Chester local, allegedly denied to him.

Removed from the local some years ago, Trainer claimed that he was restored to membership but was forced to sign an agreement foregoing the right of voice and vote.

Chicago Film Council Classifies 14 Pictures

Chicago, March 16.

Better Films Council of Chicago reviewed 14 films from Feb. 1 to March 1, classifying 14 as suitable for mature minds and five acceptable for the entire family.

Designated as mature were 'The Black Swan' (20th), 'Casablanca' (WB), 'The Glass Key' (Par), 'Hitler's Children' (RKO), 'Journey Into Fear' (RKO), 'Life Begins at 8:30' (20th), 'Margin for Error' (20th), 'Native Land' (Frontier Films), 'Night for Crime' (PRC), 'No Place for a Lady' (Col), 'The Palm Beach Story' (Par), 'Pittsburgh' (U), 'Random Harvest' (M-G) and 'Siege of Leningrad' (Col).

In the family group were 'Commandos Strike at Dawn' (Col), 'Hi, Buddy' (U), 'Meanest Man in the World' (20th), 'Mrs. Wiggs of the Cabbage Patch' (Par) and 'Silver Skates' (Mono).

GOOD NEWS!

Drug Stores Now Sell

Perc Westmore's

Famous Theatrical Foundation

NOT { a CAKE / a CREAM

Perc Westmore, make-up genius of Hollywood, has now made it possible for you to buy at the better theatrical drug stores, Overglo, the foundation previously known as Westmore's Theatrical Make-up.

Overglo does all that you have ever expected of a foundation without the disadvantages of many of them. Goes on easily and evenly, does not streak, does not run down the face. It does not dry the skin because it contains no alcohol or water. Does not give you that stiff, hard, made-up feeling. Overglo comes off more easily than anything you have ever used.

Get a bottle at any one of the New York City stores listed below — or they will be glad to send you a bottle by mail for $1.50 plus Federal tax. You use so little each time that one bottle lasts for months. Shades #10 to #16 for women; #16 to #20 for men.

OVERGLO

BUCKINGHAM PHARMACY, 57th St. and 6th Ave. — CANDOW & CO., 1217 6th Ave. — CARNEGIE HALL PHARMACY, 57th St. and 7th Ave. — DORWICK PHARMACY, 1336 6th Ave — GARDEN PHARMACY, 1632 Broadway — GRAY'S DRUG STORE, 1690 Broadway — HANSON, 780 7th Ave. — HOTEL ASTOR PHARMACY, 45th St. and Broadway — ST. HUBERT PHARMACY, 120 West 57th St. — PARK CENTRAL PHARMACY, 880 7th Ave. — REEL CUT RATE, 732 8th Ave. — THEATRICAL PHARMACY, 161 W. 46th St. — THRIFT PHARMACY, 691 8th Ave.

Uncle Sam's Callboard

Continued from page 4

Sidney and Ames, got his Army call last week on same day War Department notified family that his brother, Pvt. Allan Magidson, was missing in action in North Africa. Entertainer is a cousin of Herb Magidson, the songwriter, and was half of a male twin team until a few years ago when his twin was killed in a bus accident while on tour with a tab unit.

Another brother, Louis Magidson, is also in the Army, a private stationed at Camp Van Dorn, Miss. New recruit's partner, Amy Berlinger, with whom he's been dancing since 1938, will retire from the profession for the duration to teach.

McKellen Brothers, acrobatic skating stars of 'Ice Follies,' rejoined show here last Friday night (12) at the Gardens after receiving a month's deferment from their draft board. Boys had expected to be inducted before rink revue came here and as a result didn't open with 'Follies,' missing couple of performances.

Skating hit will lose another brother team shortly, the Galbraiths. Murray has an ensign's commission and expects to be called up any day now, and Sheldon is in the air corps reserve.

Carl Wyman, ex-night supervisor at KDKA, promoted to captain in marines at Parris Island, S. C.

David Hadburg, manager of Grand and Hazelwood theatres for his father-in-law, Mike Shapiro, of Shapiro-Fineman circuit, into army as officer candidate.

Loretta Hickey and Eleanor Carey, both of Catholic Theatre Guild, into WAACs and WAVES, respectively.

Donald Zoni, chief of service Stanley theatre, army.

Dick Wagner, of Yacht Club staff, army. He recently married Eleanor Kim, of Virginia Manch Dancers.

Harrold Weinberger, former head booker at M-G here and later asst. director for Metro in Hollywood, into marines as a sergeant. He was in the navy in last war.

Jack Balmer, asst. mgr. for Harris circuit and son of Jimmy Balmer, general manager of chain, army.

Cy Bender, manager for his father-in-law, Ray Allison, circuit exhib, navy.

Bud Rosenberg, son of Mike Rosenberg, indie exhib and head of National Allied, appointed to OCS at Camp Lee, Va.

Femme Radioite Joins WAACs

Asheville, N. C., March 16.

Norine Lowe, one of WWNC's first woman employees, and director of women's program activities, joined the WAACs and is training at Des Moines, Ia. Other station losses to the armed forces are: Andrew A. Elias, Lewis W. Elias, Jr., Charles E. Beard, William C. Hamrick, J. C. Duncan and Read Wilson.

Detroit Bandsmen In

Detroit, March 16.

Jerry Whitesell, bassman, guitarist and vocalist with Gene Fenby's orchestra, has reported to the Air Force at Miami.

Mel Marvin, orch leader, into the army at Camp Perry, with Esther Silsbee managing the band, and Mickey Manners, vocalist, fronting.

One Goes, One Doesn't

Cincinnati, March 16.

Paul Arnold, singer, is the latest departee from Crosley's WLW-WSAI staff to join the armed forces.

Turned down in an Army physical exam on Washington's Birthday, Ray Murphy, WLW studio engineer, attended a bingo game the same night and won $100.

Philly Booker Missing in Action

Philadelphia, March 16.

First Vine Streeter reported missing in action is Lieut. John J. Scully, Jr., former booker at the Universal exchange here. He was reported missing in the North African theatre last week by the War Department.

Lieut. Scully is the son of John J. Scully, manager of Universal's Buffalo branch, and a nephew of William F. Scully, general sales manager of Universal Pictures.

Jimmy Saunders, vocalist with Johnny Warrington's WCAU band, Army. He formerly was vocalist with Harry James' band.

DRAFTEE TALE FIRST BY LLOYD FOR COL

Hollywood, March 16.

First production by Harold Lloyd for Columbia release will be 'Mr. Winkle Goes to War,' a gentle tale of an elderly draftee.

Picture is being adapted for the screen by Theodore Pratt, author of the novel.

Bacon, Jaffe to Film Sullivan Bros. Heroics

Hollywood, March 16.

Story of the five Sullivan brothers, who died with the destruction of the U. S. Cruiser Juneau, has been bought by Lloyd Bacon and Sam Jaffe, who will produce the picture jointly, with Bacon doubling as director.

Bacon goes to Washington this week to get Naval approval on documentary details. New ship, a destroyer, will be launched in San Francisco next month, christened 'The Sullivans.'

Conviction of IA Official In Theatre Blast Upheld

Memphis, March 16.

Mississippi State Supreme Court at Jackson has upheld the conviction and 10-year sentence of Leo Schwartz, convicted during his secretaryship of IATSE local in Meridian of assault in connection with explosion of a fire bomb in a Meridian theatre.

One woman was injured in blast. blast.

Cummings' Salty Shaker

Hollywood, March 16.

Irving Cummings, whose last director chore at Paramount was 'Louisiana Purchase,' has been assigned by the same studio to pilot 'Salty O'Rourke,' based on a story by Milton Holmes.

Story was originally intended as a starrer for Alan Ladd, now in the Army. Studio is looking for a top actor as replacement.

Army's Feb. Film Faves

Washington, March 16.

February film favorites of the soldiers in the 800 camp areas ran heavily to comedy. Best box office results were tabulated by Army Motion Picture Service as follows:

1. 'Star Spangled Rhythm' (Par).
2. 'They Got Me Covered' (RKO).
3. 'Immortal Sergeant' (20th-Fox).
4. 'Meanest Man in the World' (20th-Fox).
5. 'The Crystal Ball' (UA).
6. 'The Amazing Mrs. Holliday' (U).

FEMS MOVE IN ON ALBANY FILM ROW

Albany, March 16.

Women are beginning to move into jobs formerly held by men in several local exchanges and the trend is expected to continue. Metro now has two femme bookers. Jane Breen, cashier, is now a booker, replacing Claire Avery, who left for a defense job. Mrs. Dorothy Finkelstein, also a former cashier, is another femme booker on Metro staff.

At 20th-Fox, Mrs. Doris Senecal, an inspectress, was promoted to the post of advertising sales manager, when the male occupant of the job joined the Navy.

Paramount now has a femme office manager, Mrs. Marie B. Eddy, who for years had been its local accountant.

Disney Aero Film Will Help Fliers Whip Storms

Hollywood, March 16.

What hides inside a storm cloud is the theme of 'Aerology,' an animated film now in work at the Walt Disney studio under supervision of Navy airmen.

Idea is to make flying safer in rough weather, showing student pilots how to maneuver in thunder, lightning, rain, ice, fog and other impediments encountered in stormy flying. Film is based on reports of actual navigation conditions turned in by Naval aviators.

TALKS SOFTLY, GETS RESULTS, GUESS WHO?

The name of a top-ranking officer concerned with the supply problem in North Africa was censored out of a letter received from Major Kenneth Clark during the past week by Joseph H. Hazen, v.p. of Warner Bros.

Major Clark, formerly of the Hays office and now chief public relations officer for General Eisenhower's Fifth Army in North Africa, wrote: 'You would feel good all over if you could see our troops literally barging from the rafters to see the 16mm. versions supplied by the industry. You can't imagine how the troops look forward to movies and shows. I've heard them literally count the hours.

'Martha Raye, who toured the hinterlands from (deleted by censor), made a tremendous hit with the troops, and our lads turned out in force when she played several performances in our vicinity.

'Being a graduate of the Command General Staff School, you appreciate naturally the incredible amount of work and planning required to train and prepare an Army for battle. The supply problem alone would overwhelm me, and I watch with wide-eyed admiration the efficient manner in which it is being handled. You have to have eyes and ears and fingers everywhere to command and coordinate such a task.

'(Deleted) does it in such a quiet, business-like way that makes it appear, outwardly, a simple matter. He has patience but demands results. He listens but cuts through the fence of words that most of us erect to go straight to the objective. He talks softly, but you must know the answers when he asks questions. He never rides if he can fly—and you'd be amazed if I could tell you the number of miles he has flown in the last few months.'

Thumbed to the Valley

Hollywood, March 16.

Brenda Joyce checked in at Republic, on loanout from 20th-Fox, to play the femme lead in 'Thumbs Up,' a filmusical.

Lensing starts this week, with Joseph Santley directing and Albert J. Cohen producing.

★

NOW—CAPITOL, New York
(Indefinite run)

★

THANKS to Louis K. Sidney for setting back the date of my arrival in California, enabling me to open at the Capitol Theatre, in New York, to inaugurate their new Band Policy.

See you soon on the M-G-M lot.

BOB CROSBY

Film Reviews

Continued from page 8

HE'S MY GUY

and Dick Foran, paired romantically in the picture, vocal two songs, including 'He's My Guy.' Another that impresses is 'Heads Up.'

The story has to do with a group of former vaudevillians who stage morale-building shows in defense plants. Fuzzy Knight, who has long been in westerns as comedy relief, is among them, but the material provided him is quite lame. Knight plays a vaude theatre electrician rather than an actor, however.

Foran, also known in the westerns field, and Miss Hervey make an impressive team, though they, as well as Miss Davis and others, are handicapped by the material assigned them. Don Douglas plays the part of personnel manager of a defense plant effectively.

Though the picture runs only 65 minutes, its pace is slow. It's a good fit, however, for double bills where the top feature is long on running time. *Char.*

The Falcon Strikes Back

Hollywood, March 12.

RKO release of Maurice Geraghty production. Features Tom Conway. Directed by Edward Dmytryk; screenplay by Edward Dein and Gerald Geraghty; story by Stuart Palmer; based on character created by Michael Arlen; camera, Jack MacKenzie; film editor, George Crone; tradeshown in L. A. March 12, '43. Running time, **65 MINS.**

Falcon.....Tom Conway
Gwynne Gregory.....Harriet Hilliard
Marcia Brooks.....Jane Randolph
Smiley Dugan.....Edgar Kennedy
Goldy.....Cliff Edwards
Mia Bruger.....Rita Corday
Rickey Davis.....Edford Gage
Mrs. Lipton.....Wynne Gibson
Jerry.....Richard Loo
Bruno Steffen.....Andre Charlot
Inspector Donovan.....Cliff Clark
Bates.....Ed Gargan

This is a bright programmer detailing further adventures of the wily and wise amateur detective, the Falcon. Following familiar basic lines of previous story in the series, picture gets added lift via deft direction by Edward Dmytryk to make it a solid dual supporter in the regular runs.

Falcon is strangely maneuvered into a spot which throws suspicion of a huge war-bond robbery in his direction. Clues send him to a vacation lodge in the mountains, where number of suspects are individually lined up for audience attention when a murder takes place. Solution of the crime is gradually unwound by the Falcon, until the real perpetrator is brought forth with valid reasons for knocking off members of the gang.

Tom Conway takes over the Falcon spot on his own this time, after switching real and screen brother assignments in the previous picture with George Sanders. Conway ably handles the assignment, assisted in his sleuthing by Cliff Edwards and reporter-sweetheart Jane Randolph. Wynne Gibson is the ringleader of the bond theft ring, with Rita Corday, Erford Gage and Harriett Hilliard as accomplices. Cliff Clark continues as the inspector, with Ed Gargan as his dumb assistant.

Despite its familiar formula for Falcon adventures, picture hits a lively pace throughout, with some good comedy and surprise moments injected to liven things up. Production layout is okay throughout. *Walt.*

Hoppy Serves a Writ

Hollywood, March 13.

United Artists release of Harry Sherman production. Stars William Boyd. Directed by George Archainbaud. Associate producer, Lewis Rachmil; screenplay by Gerald Geraghty; camera, Russell Harlan; film editor, Sherman A. Rose; assistant director, Glenn Cook. Previewed in studio projection room, March 12, '43. Running time, **66 MINS.**

Hopalong Cassidy.....William Boyd
California Carlson.....Andy Clyde
Johnny Travers.....Jay Kirby
Tom Jordan.....Victor Jory
Steve Jordan.....George Reeves
Jean Hollister.....Jan Christy
Greg Jordan.....Hal Taliaferro
Ben Hollister.....Forbes Murray
Rigney.....Bob Mitchum
Danvers.....Byron Foulger
Jim Belnap.....Earle Hodgins
Colby.....Roy Barcroft

Plenty of fast riding, shooting and other western theatrics in this entry in the Hopalong Cassidy series, which swings along at a fast clip to rate with the better Hoppys. It's solid western entertainment for the action fans.

Locale is the northern border of Texas, across the line from Oklahoma territory where the law is absent. After a stage holdup and serious cattle rustling, sheriff William Boyd takes an undercover trip into Oklahoma to locate the desperados. He's joined by sidekicks Andy Clyde and Jay Kirby, and the trio eventually round up the gang, decoying them across the Texas line for local arrests.

Several wild chases, a lusty barroom fight, and pitched gun battles are included to satisfy action-minded audiences. Boyd ably handles the main hero spot, with Clyde continuing to supply elemental comedy. Kirby is juvenile member of the trio, while support includes Victor Jory, George Reeves, Jan Christy and Hal Taliaferro. Direction by George Archainbaud is speedy, while exterior photography by Russell Harlan is excellent. *Walt.*

TOMORROW WE LIVE

(BRITISH MADE)

London, Feb. 20.

British Lion-Sam Smith production and release. Stars John Clements, Godfrey Tearle, Hugh Sinclair. Directed by George King. Screenplay by Anatole de Grunwald. Camera, Otto Heller, Guy Brisse. At Regal, London. Running time, **85 MINS.**

Jean Baptiste.....John Clements
The Mayor.....Godfrey Tearle
Major Von Kleist.....Hugh Sinclair
Marie Duchesne.....Greta Gynt
Germaine.....Judy Kelly
Madame Labouche.....Yvonne Arnaud
Seitz.....Karel Stepanek
Mathieu.....Bransby Williams
Pogo.....Allan Jeayes
Station Master.....Anthony Holles
Dupont.....Gibb McLaughlin

A number of things, outside of the film's merits, will contribute to boxoffice success here of 'Tomorrow We Live.' Among these are the official cooperation of General de Gaulle and the French National Committee and that the premiere here was an important social event. This gave it additional billing privilege by the Government which has drastically cut the amount of ad paper. Strong cast, nearly all-star for an English film, helps.

Film is a good propaganda story of the underground movement in France with its sabotage activities. Possibilities in England are bright and film may prove very interesting to American audiences.

Basic idea of a French village occupied by German troops and ruthless persecution of the natives is not new to films. But depicted by a strong British cast, and progressively unfolded, it makes interesting entertainment.

John Clements portrays a young Frenchman trying to escape to England with information about the German submarine base at St. Nazaire. He joins a group of patriots who constantly annoy the boches. Theatrical, yet a good heroic performance. Godfrey Tearle unconventionally handles the conventional role of town mayor with dignity. Greta Gynt, as his daughter, enacts the lead with verve. Judy Kelly, as a German spy, also is splendid, hinting Hollywood possibilities. Yvonne Arnaud is the emotional little housewife, whose husband was killed in the last war, and whose son is fighting in the present one. In opening sequences her makeup was not flattering, but she acquits herself creditably. Karel Stepanek, as a gestapo official, is more than competent. Splendid bits are by Bransby Williams and Allan Jeayes.

Photography and direction just so-so, but on the whole a workmanlike production. *Jolo.*

Buckskin Frontier

United Artists release of Harry Sherman production. Stars Richard Dix and Jane Wyatt; features Albert Dekker, Lee J. Cobb, Victor Jory, Lola Lane, Max Baer, Joe Sawyer. Directed by Lesley Selander; screenplay by Norman Houston with additional dialog by Bernard Schubert, based on story by Harry Sinclair Drago. Tradeshown in N. Y., March 10, '43. Running time, **78 MINS.**

Stephen Bent.....Richard Dix
Vinnie Marr.....Jane Wyatt
Gideon Skene.....Albert Dekker
Jeptha Marr.....Lee J. Cobb
Champ Clanton.....Victor Jory
Rita Molyneux.....Lola Lane
Tiny.....Max Baer
Brannigan.....Joe Sawyer
McWhinny.....Harry Allen
Duval.....Francis McDonald
Jeff Collins.....George Reeves
Whiskers.....Bill Nestell

Harry Sherman's prairie saga anent the opening up of the west to the railroads, and the desperate attempts made to prevent the Iron Horse visionaries from encroaching on the wagon-wheeled freight business, is developed at a consistently fast pace. It should fit neatly as supporting fare in the regular program houses.

Despite trite scripting, 'Buckskin Prairie' is a smoothly assembled job with an above-average cast for buckaroo fare and a bangup direction job by Lesley Selander. Tempo in the well-spaced gun and fistic battles and the other ingredients that go into a biff-bang western is perhaps the film's outstanding virtue.

Plot deals with the attempt to run the Missouri Central through the Santa Fe cutoff land to clip 120 miles off the mountainous route, opening up new trade vistas for the hide dealers. Owner of the land, of course, is agin' it, as it would doom his own primitive freight monopoly, and the methods he adopts in an effort to halt the Iron Horse's advance make for some dramatic sequences. Love interest is tied in via the landowner's daughter succumbing to r.r. visionary's ambitions and helping to break down papa's resistance.

Richard Dix and Jane Wyatt turn in satisfactory performances and are surrounded by an unusually strong cast of supporters, including Albert Dekker, Victor Jory, Lee J. Cobb, whose spurs-and-saddle assignment is a far cry from his roles as one of the mainstays of the N. Y. Group Theatre; Max Baer and Lola Lane.

This is one of the Sherman productions taken over from Par by UA. *Rose.*

I Walked With A Zombie

RKO release of Val Lewton production. Features James Ellison, Frances Dee, Tom Conway. Directed by Jacques Tourneur. Screenplay by Curt Siodmak and Ardel Wray, based on original by Inez Wallace; camera, J. Roy Hunt; editor, Mark Robson. Tradeshown in N. Y., March 15, '43. Running time, **69 MINS.**

Rand.....James Ellison
Betsy.....Frances Dee
Holland.....Tom Conway
Mrs. Rand.....Edith Barrett
Dr. Maxwell.....James Bell
Jessica.....Christine Gordon
Alma.....Teresa Harris
Calypso Singer.....Sir Lancelot
Carre Four.....Darby Jones
Dancer.....Jeni LeGon

Another in the horror cycle, 'I Walked With a Zombie' fails to measure up to the horrific title. Film contains some terrifying passages, but is overcrowded with trite dialog and ponderous acting. It's suited for lower half duals and absence of b.o. names doesn't help.

Scripters Curt Siodmak and Ardel Wray haven't particularly improved the Inez Wallace original, which hinges on the premise that West Indies' Voodoo priests actually can produce a 'Zombie,' a live person unable to speak, hear or feel. Weird yarn has two half-brothers competing for the love of a girl, married to one of the pair, and their mother employing Voodooism to turn the girl into a robot-like existence. Climax, where one of the brothers walks into the ocean with the girl and both are drowned, is an overdone bit.

With few exceptions, cast walks through the picture almost as dazed as the zombies. James Ellison makes a loud but totally ineffective 'bad' brother; his love affair with his brother's wife starts the whole cycle of strange mishaps. Frances Dee, as a comely nurse, tries to make sense in the inanimate proceedings. Tom Conway is terrifically British as the righteous brother, but inexcusably dull most of the time. Edith Barrett is halfway acceptable as mother of the two brothers, while Teresa Harris is impressive as a personable servant. Others so-so. *Wear.*

The Kid Rides Again

Producers Releasing Corp. release of Bert Sternbach production. Features Buster Crabbe, Al (Fuzzy) St. John, Iris Meredith. Directed by Sherman Scott. Screenplay, Fred Myton; camera, Jack Greenhalgh; editor, Holbrook N. Todd. At New York, N. Y., dual, week March 9, '43. Running time, **55 MINS.**

Billy the Kid.....Buster Crabbe
Fuzzy Jones.....Al (Fuzzy) St. John
Joan.....Iris Meredith
Tom.....Glenn Strange
Vic.....Charles King
Mort.....I. Stanford Jolley
Ainsley.....Ed. Peil, Sr.
Sheriff.....Ted Adams
Texas Sheriff.....Slim Whitaker

This is a true-to-formula addition to the 'Billy the Kid' series with Buster Crabbe. Action addicts will find all the ingredients present; rustling, gun fights and chases.

'The Kid Rides Again' is the thrice-told tale of the unjustly jailed Billy. Rather than stand trial for a train robbery he didn't commit, Buster Crabbe breaks jail to find the real holdup man and clear his own fair name. In the process he uncovers rustlers, fronting as respectable ranchers. He not only puts a crimp in their rustling, but recovers loot of the bank robbery which they committed and tried to pin on him.

Romantic interest is provided by Iris Meredith; a deft comedy touch is injected by Al (Fuzzy) St. John, who is the only standout in the cast. Buster Crabbe makes a handsome but colorless title character.

Fighting Sea Monsters

(NATURE FEATURE)

Astor Pictures release of Capt. John D. Craig production. Narrated by Ted Webbe; associate producer, Herbert T. Edwards; continuity, Ira Kingsley; music, Edward Craig. At New York, N. Y., dual, week March 9, '43. Running time, **56 MINS.**

'Fighting Sea Monsters' is a unique and thrilling camera record of a West Indian fishing trip made by several Hollywood fishermen and deep-sea divers. Marlin, shark and manta ray are the monsters in question. Slightly foggy, but skillful photography records their depredations and death struggles, as well as the more peaceful pursuits of their finny neighbors in a place called Silver Shoals.

Fish that look like flowers, fish that blow themselves into balls, fish that are nightmarish in form parade before the undersea cameras used by the expedition. The feature is well paced by Ted Webbe's humorous and dramatic narration.

Gov't Pix Okay

Continued from page 4

some distributors from looking thoroughly into this situation. There must be hundreds of small, independent film houses across the nation which would be interested.

One of the newest and most outstanding of these buried pix is the Army Air Corps' just-completed training film 'Recognition of a Japanese Zero.' It is a 20-minute sound job made at the Hal Roach studio in Culver City. There is a thread of story running through it, and it features Ronald Reagan, former Hollywood actor now a lieutenant with the First Motion Picture Unit of the Army Air Corps.

Film is so well done it might be described as a popular science short. This type of thing would be fascinating particularly to the nation's air-minded youth, according to educators who have seen it. Lieutenant Colonel William Keighly, chief of the Motion Picture Division of the Army Air Corps, formerly one of the top men in film production, said the picture could be released to the public if it were wanted.

The services are making 30 to 40 training shorts a month and many of these are just crying out for general distribution. Army and Navy officials say the stuff can be had, by anyone smart enough and interested enough to come after it.

Another type of picture which can be used for public distribution is the so-called 'orientation film,' which is used to teach the man in uniform what he is fighting for any why. First and best known of these is Frank Capra's production 'Prelude to War,' now marking time and tentatively scheduled for public release. Others in this series are 'The Nazis Strike' and 'Battle of Britain.' They are six-reelers.

WOOLLEY IN ON 'RAID'

Hollywood, March 16.

Monty Woolley draws the title role at 20th-Fox in 'Colonel Effingham's Raid,' based on a recent novel by Berry Fleming.

Lamar Trotti functions doubly as producer and screen playwright.

Quit Running Around, Cal.'s Plea to Keep Pic Money in State

Hollywood, March 16.

California is calling on Uncle Sam for help to lure its wandering film location troupes back home, where they can spend a lot of production coin among the native sons instead of enriching the populations of the neighboring states.

Particular recipient of film wealth is Utah, which is bragging about 28 pictures lined up for shooting among its versatile scenery this year. Earl Warren, California's new governor, is huddling with Federal officials for the use of national parks and reservations, of which there are many within the state, and most of them within easy traveling distance of Hollywood. Huddles have a two-fold purpose—to keep the spending money in California and to save transportation.

THEATRE MGR. APPEALS TO VANDALS VIA TRAILER

Charlotte, N. C., March 16.

Sabotage has hit theatres in this section such a blow that it is one of the major problems of managers just now. For no known reason, customers seem to have developed quite a habit of slashing the leather seat cushions.

Manager Paul Phillips, of the Capitol, at Salisbury, near here, has made a trailer that he runs between each show, appealing to the seat-cutters on the basis that vandalism is unpatriotic.

'Seed' Goes to Berman

Hollywood, March 16.

Production assignment on the Pearl Buck Chinese novel, 'Dragon Seed,' goes to Pandro S. Berman, after various meanderings among various producers on the Metro lot.

Picture will be made on a high-budget scale, with Charles Laughton and Donna Reed penciled for the top roles.

New York Theatres

2nd WEEK
IDA LUPINO • DENNIS MORGAN • JOAN LESLIE
In Warner Bros. Hit!
"THE HARD WAY"
IN PERSON
INA RAY HUTTON and Her Orch.
From Hollywood
Jane WYMAN • Irene MANNING
Extra Special
JERRY LESTER
Buy War Bonds STRAND B'way & 47th St.

7th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

ROBERT DONAT in "THE YOUNG MR. PITT"
Released by 20th Century-Fox
In Person On Stage GRACE MOORE
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK GYPSY ROSE LEE PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

See What Really Happens to
"HITLER'S CHILDREN"
IN PERSON
XAVIER CUGAT AND HIS ORCHESTRA
HENNY YOUNGMAN
PARAMOUNT, Times Square

RADIO CITY MUSIC HALL
"KEEPER OF THE FLAME"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW!
ORSON WELLES
"JOURNEY INTO FEAR"
Joseph COTTON • Dolores DEL RIO
and
"SILVER SKATES"
Kenny BAKER • Patricia MORISON

LOEW'S STATE Times Sq.
Last Times Wed.
Claudette COLBERT
"The Palm Beach Story"
On Stage
WILL OSBORNE and Orch
Starts Thur., Mar. 18
Greer GARSON
In M-G-M's
"RANDOM HARVEST"
On Stage
LOUIS PRIMA and Orch

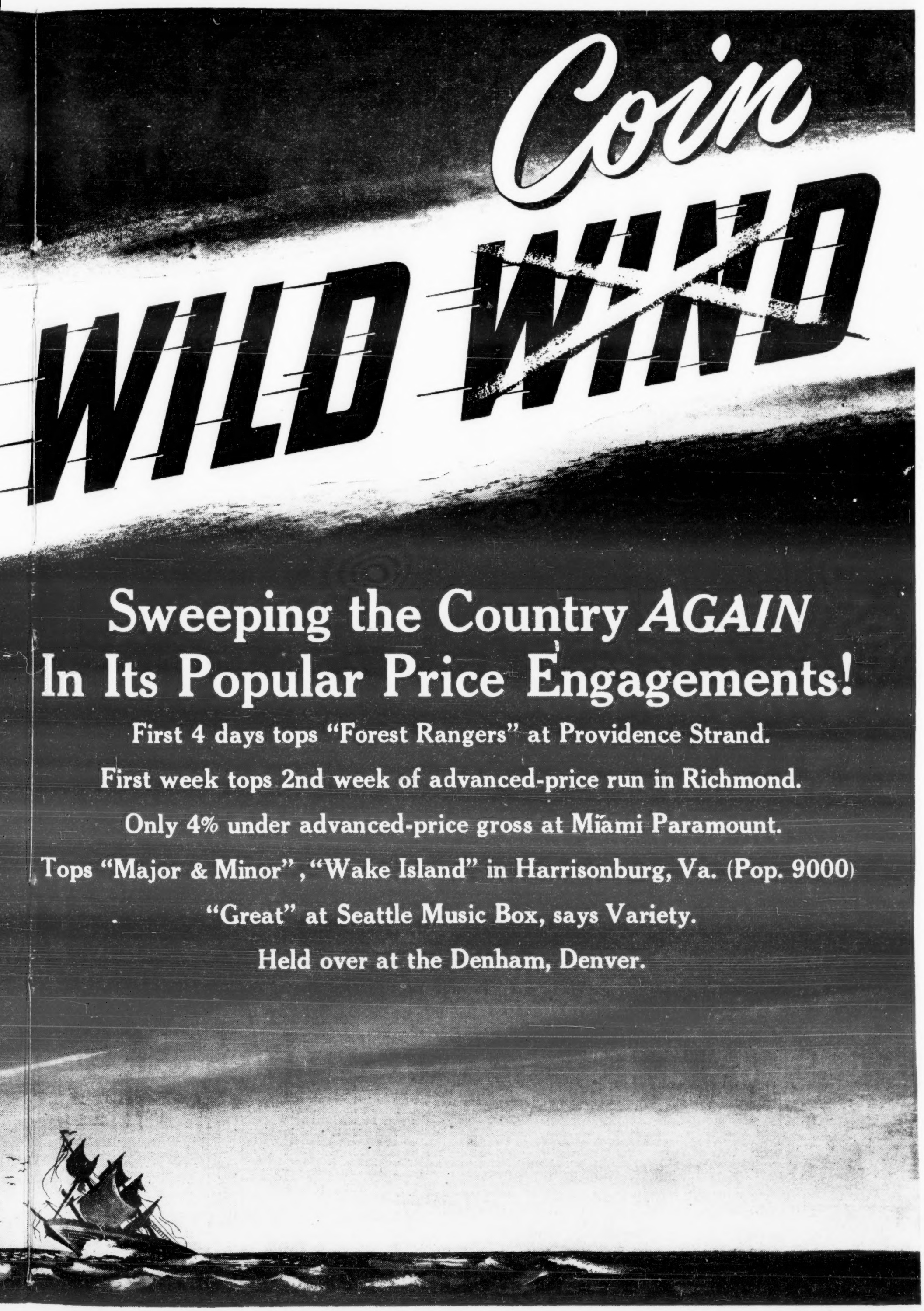
"The Perfect Skating Show"—Mantle, News.
50c, $1 AND $1.50, PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
Sonja Henie and Arthur M. Wirtz present
A Musical Entertainment
STARS ON ICE
CENTER Th., Rockefeller Center, Co. 5-5474
America's Only Ice Theatre
Evgs., Incl. Sun. 8:40 Mats. Wed., Sat., Sun.
Mail Orders Promptly Filled—No. Mon. Perf.

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
Buy War Bonds
ASTOR Continuous Popular Prices B'WAY and 45th St.

2nd WEEK
ROBERT TAYLOR
Charles LAUGHTON • Brian DONLEVY
"STAND BY FOR ACTION"
Plus Big Stage Show
CAPITOL Broadway & 51st Street

SAVE TIME AND MONEY
New
Postal Telegraph
LONGRAM
100 WORDS
FOR TWICE THE COST OF A 75¢ WORD FULL RATE TELEGRAM
FULL DETAILS AT ANY OFFICE
Postal Telegraph

PARAMOUNT FIRST
In Gallup Poll—In Boxoffice
Hit Survey—For 1942
REAP THE
For Easter!
Cecil B. DeMille's
"REAP THE WILD WIND"
IN TECHNICOLOR
STARRING
JOHN WAYNE • RAY MILLAND • PAULETTE GODDARD
with
Raymond Massey • Lynne Overman • Robert Preston • Susan Hayward
and Charles Bickford • Walter Hampden • Martha O'Driscoll • Janet Beecher
Produced and Directed by Cecil B. DeMille
Screen Play by Alan Le May, Charles Bennett and Jesse Lasky, Jr.
Based on a Saturday Evening Post Story by Thelma Strabel


Coin
WILD WIND
Sweeping the Country AGAIN
In Its Popular Price Engagements!
First 4 days tops "Forest Rangers" at Providence Strand.
First week tops 2nd week of advanced-price run in Richmond.
Only 4% under advanced-price gross at Miami Paramount.
Tops "Major & Minor", "Wake Island" in Harrisonburg, Va. (Pop. 9000)
"Great" at Seattle Music Box, says Variety.
Held over at the Denham, Denver.

NAB Study of New Markets Figures To Ease Plight of Indie Stations

The National Association of Broadcasters is putting its research facilities to work in helping the small independent stations find a way out of their growing economic troubles. A fund has already been allocated to enable Lew Avery, of the NAB, and a staff to develop information about accounts that might be recruited by such stations and thereby afford them relief from the pronounced loss of hardgoods business in their respective communities.

Avery and his assistants will make a survey of markets throughout the country to spot products with an ersatz or conservation twist which could be made the objectives of an intensive, planned sales campaign. Also staple products that the spot end of the industry have overlooked. The gathered information will be made available to the industry as a whole, regardless of whether those interested are members of the NAB.

At a meeting in New York last week the NAB's sales managers' executive committee gave expression to the thought that the entire industry must cooperate in aiding the small stations search out new accounts and stave off conditions which would lead to a wholesale surrender of operating licenses. It was agreed that the industry must see that such stations are able to keep going without the resort to Government subsidy, and in that way preserve intact the American system of broadcasting.

New Biz

San Francisco, March 16.

Radio is getting a new type of business. The California Conserving Co. is scouting for pickles via a program on KGO.

With truck gardeners planning not to grow cucumbers this year because the Department of Agriculture rated them as a nonessential food crop, the pickle packing plant decided to ask the public via radio to grow 'cukes' and sell them to the company, for processing into the vinegared fruit.

NAB WAR MEET APRIL 26-29 IN CHICAGO

Washington, March 16.

A Radio War Conference has been scheduled for Chicago, April 26-29, inclusive, by the National Association of Broadcasters as a substitute for its 1943 convention which was recently abandoned. Purpose of the War Conference will be to have the broadcasters and Government officials get together on this year's war activities over the ether.

Palmer House in Chicago has been selected as the convention hotel with April 26 slated as 'pre-conference day' with registration and a few group meetings on the agenda. That evening the final meeting of the NAB board of directors of the 1942-43 season will be held at the hotel.

The conference, according to Neville Miller, NAB prez, 'will be strictly a working meeting, no frills no adornments. Every meeting, whether general or special, will be dedicated to a consideration of the war and domestic radio broadcasting's relation to it.' Internal business of the association is to be purely incidental.

Because April 25 falls on Easter Sunday the NAB for the first time since its inception has set a Monday for preliminary registration of delegates.

44 Name Shows Pledge OWI Co-Op

Washington, March 16.

Forty-four top flight radio shows have already promised to take on 'special assignments' to aid the Office of War Information in getting important points home to the American people, according to George Ludlum, chief of the special assignments division of the OWI domestic radio branch.

Among them are: 'March of Time,' 'Good Will Hour,' 'We the People,' 'Truth or Consequences,' 'Ginny Simms,' 'A. & P. Food News Roundup,' 'Report to the Nation.'

The 44 are shows which have offered, under the new net allocations plan, to do more than handle routine. These shows will be used to hammer home important basic understanding themes. Present theme being pushed by OWI is anti-inflation.

Supreme Ct. Expected To Rule on FCC's Net Regulations April 5

Washington, March 16.

The U. S. supreme court is expected to hand down its decision on the FCC chain-broadcasting rules case April 5, on which date it will have returned from a three-week adjournment. Trade lawyers saw no significance in the court's failure to rule on the issue by this time, since the tribunal is quite in arrears on a number of other argued cases.

The court had announced some time ago that if it finds in favor of the FCC, application of the proposed chain-broadcasting regulations against NBC and CBS is not to start until 10 days after the decision. It is understood that the FCC has orally agreed to give the webs at least a year to adapt themselves to the proposed new rules.

Sponsors Interested

Several of the major network accounts are watching the outcome of this case with considerable interest. It has been suggested in some such quarters that an adverse decision for the networks will probably result in a rush among such advertisers to extend their present contracts with the network for another 52 weeks, with the view of protecting the periods they now occupy.

Schutter Renews

Schutter Candy Co. has renewed for the 'Stooperoos' program on CBS Sunday afternoons.

It's the second 13-week cycle and the renewal becomes effective April 12.

Blue Preps New Show To Replace 'Basin St.'

The Blue network has mapped a new show to replace Paul Lavalle's 'Basin Street Chamber Music Society,' which goes commercial for Jergen's Woodbury Soap April 4.

Ray Knight, Blue production director, says that the new show will feature Johnny Morgan, m.c.; Helen O'Connell, vocalist, who will remain with Lavalle until 'Basin Street' is placed on a sponsored basis, and the Kibitzers, a platter-chatter duo, now heard Monday through Friday (8-8:30 a.m.) via WJZ, N. Y.

The sustainer, as yet untitled, will debut April 5 in the Monday (10:35-11 p.m.) slot.

FCC Hasn't Considered Fully 'Equal Time' On Diverse Issues, Sez Fly

Washington, March 16.

Federal Communications Commission has not given full study to providing 'equal time' to opposition speakers on controversial issues over the airwaves, James L. Fly, FCC chairman, said yesterday (15). 'Equal time' is one of the major provisions in the Wheeler-White bill, recently introduced in the senate to amend the Federal Communications Act.

'Perhaps in a somewhat ineffectual sort of way,' commented Fly, 'we have encouraged the idea of giving both sides of the controversial issue. At the same time, as you know, in one or two decisions we criticized the editorial policy, or advocacy on the part of the station itself, feeling that the station ought to be there as a mechanism for the purpose of giving complete and balanced reporting and then, when giving the outstanding debatable issues, to be sure, of course, that both sides were presented. The Commission has not given consideration to the particular provisions of the White-Wheeler bill.'

Fly said the Commission had investigated charges brought by Senator H. Styles Bridges, New Hampshire Republican, against station WMUR, Manchester, N. H., without finding support for the charges. Bridges contended the station had indicated political bias in favor of his opponent in the last political campaign.

Wm. Spire Moves Up In OWI Radio Shuffle

Washington, March 16.

William Spire, campaign manager for the Office of War Information domestic radio branch, has been moved up to become chief of the allocations division. Replaces Seymour Morris, transferred to the Office of Program Coordination, as a special assistant to Elmer Davis.

Spire's campaigns job goes as an extra chore to Philip Cohen, liaison chief for domestic radio. Charles Harrell, former program manager of WBEN, Buffalo, is Cohen's assistant in liaison.

Blue's New Prod. Head Experiments with Novices

The Blue's new production chief, Ray Knight, is taking a chance on Broadway. On Monday (15) he launched theatrical agent John Greenhut's radio career. Greenhut, who has been a 10%-er for the past five years, was made a junior production man, whose immediate task is to learn the radio business. Once he grasps the fundamentals, Greenhut will produce.

Greenhut is supposed to be entirely ignorant of what makes broadcasting tick, but he has a theatrical background. If the experiment pans out, Knight plans to recruit additional junior producers from Broadway as well as Tin Pan Alley.

Rinker with Esty

Al Rinker, formerly with the Blue network director staff, has joined the Esty agency.

He is directing the Bob Hawk show, 'Thanks to the Yanks,' for Camel cigaret.

CBS Says No Ulterior Motives Are Behind Its Liberalized Discount Plan

CBS explained Monday (15) that in 'liberalizing' its policy on the 15% Full Network Discount Plan it had no ulterior objective, nor was it trying to mollify accounts who considered themselves penalized because their distribution setups prevent them from buying the full hookup.

All that was intended by the revision, a CBS official declared, was to rectify certain inequities that might arise from the fact that local conditions made it impossible for an affiliated station to take a program. It has been suggested in the trade that the 'liberalization' may be a precursor to CBS' introduction of a station option time arrangement with its affiliates, similar to the policy that has prevailed for years between NBC and the Blue Network and their affiliates.

The discount plan when put into effect last July, the CBS official pointed out, did not specify just what part of the 15% discount a client would be entitled to in the event certain affiliated stations were not available after he had ordered the entire network. Under the modified discount structure there is a diminishing scale of discounts. For instance, if the stations which do not clear a commercial program represent 1% of the full network billing, a 14% discount will be granted. If the holdouts represent 2% of the full network billing, the discount allowed will be 13%. And so it runs all the way down to 14% of the network billings, an incidence which would allow but a 1% discount.

The CBS official added that the modification of the full network discount plan was actually a counterpart of something that NBC has been allowing right along in an unobtrusive way.

Stations' Apathetic Stance

Washington, March 16.

The Federal Communications Commission can't see how the operators of small stations are to be helped in the matter of staying on the air if these broadcasters won't do anything to help themselves. The FCC some time ago sent out a questionnaire to small stations, inquiring about their financial status and outlook, with the view of using this information as the basis of a proposed appeal to national advertisers. The overwhelming majority of the stations ignored the questionnaire, with the result that the FCC lacks enough data from which to cue a campaign.

It had been the intention of the FCC to urge national advertisers to apportion part of their radio budgets to indie stations, pointing out that, after all, such expenditures are deductible on income tax returns.

Inside Stuff—Radio

Radio directors will be teamed against the femme talent on their shows for the 'Battle of the Sexes' broadcast Tuesday night (23) over WEAF-NBC for Molle. Former group will include Joe Hill ('Great Moments in Music'), Himan Brown ('Thin Man') and Dave Levy ('Manhattan at Midnight'). Their respective opponents will be Jean Tennyson, Claudia Morgan and Virginia Gillmore, the latter being scheduled for a forthcoming date on 'Manhattan.'

Because his father is seriously ill, Levy may not be able to make the broadcast, in which case Bob Novak, his assistant on 'Manhattan,' will sub for him. 'Battle of the Sexes' is a Young & Rubicam show, as are the three series represented by the contestants.

Opponents for the March 30 edition of 'Battle' will be the masters-of-ceremonies of three quiz programs, probably F. Chase Taylor (Stoopnagle), Budd Hulick and Bob Hawk, against femme faculty members from Hunter College. 'Battle' is directed by Sandy Stronach, with Day Tuttle assisting.

Feature radio stories and pix for the three Washington Sunday newspapers are going to be exclusive from now on, under an agreement worked out there last week at a get-together of the radio editors and press agents of the six stations. Hereafter, each station will send exclusives to each paper for Sunday use. All parties concerned are hoping that the deal, which was designed to eliminate some bad feeling, will not start more trouble with charges of 'favoritism' in the caliber of the pix and stories.

Present were Ernest Schier, Washington Post; John Stepp, Sunday Star; Dwight Martin, Times-Herald; Neal Hathaway and Leif Eid, of WRC (NBC); Bill Neel, of WMAL (Blue); Lee Chadwick and Mary Frances Zarbock, of WJSV (CBS); Charles Zorhurst, of WOL (Mutual); and Martha Kearney, of WINX. Zorhurst also spoke for WWDC, which was not otherwise represented.

WNYC, New York's municipally-operated station, last week received some kudos for the effective way it has served the U. S. Employment Service of the War Manpower Commission in recruiting specialists for important personnel orders. In a letter to Mayor LaGuardia, the regional director of the USES, Anna M. Rosenberg, recalled how the station was instrumental on several occasions in breaking bad manpower bottlenecks through its 'Want Ad Column of the Air' program. The letter specifically mentioned how the station's quick digging up of a plate shop foreman, a specialist that is rare these days, saved a local shipyard from having to slow down on one phase of its production.

NBC on the Coast is so loaded on Thursday that Ben Alexander last week was forced to broadcast from the front lobby when Frisco canceled a Coast show and asked for a fill from Hollywood. Crowded condition of studios, prevailing since outset of the season, forced Bob Burns to take his Arkansaw travels to the El Captain theatre up the street two blocks. Alexander's foyer show is devoted to interviews with servicemen. If another Thursday program shows up it won't exactly be a gag if one of the rest rooms has to be used.

The merged Navy show which the Don Lee Network is slated to feed Mutual starting this Saturday night (20) won't be titled 'The Fleet's In.' Don Lee had chosen the title, but it later developed that Paramount owned a click picture of the same title. The new half hour will be a combination of the 'Anchors Aweigh' and 'This Is the Hour' service programs.

Woodbury-Jergens replaced 'The Thin Man' with its own production of 'Mr. and Mrs. North' in the NBC Wednesday 8-8:30 p.m. slot a couple months ago, saving itself about $1,100 in program cost. In the latest Cooperative Analysis of Broadcasting rating, 'North' is shown as having a coincidental of 17.2, as compared to 'Thin Man's 14.7. Latter now follows Kate Smith on CBS for General Foods.

So heavy was the flurry of protests and letters to WTAM, Cleveland, when the station cut off Mme. Chiang Kai-shek as she spoke from Wellesley College, that station manager Vernon Pribble was forced to issue a written statement to the press. Pribble explained that it was not the local station's fault, and that the station simply went along with NBC's change from the speech to the Chicago University Round Table.

Procter & Gamble doesn't think that listeners are in a mood for a whodunit at 6 p.m., and so the account has arranged for the midwest to be included in the rebroadcast of 'I Love a Mystery,' which starts on CBS in the 7-7:15 p.m. niche next Monday (22). The rebroadcast will reach the midwest at 10:30 p.m. and the Coast at 8:30 p.m.

The director of the Roma Wine show on CBS is Tom McAvity, while the writers are Arthur Stander, Chet Castleaw and Hank Carson. Henry Hayward directs the Milton Berle show for Campbell Soup (also on CBS) and the writers include Joe Eren, Sidney Resnik and Sidney Fields.

Social Note

Another case of 'man bites dog' behavior in the radio-agency trade. This time it's a time buyer staging a party for a salesman.

W. Donald Roberts has been named western sales manager, with offices in Chicago, by CBS, and so Linnea Nelson, J. Walter Thompson time buyer, is putting on a party for him at her mansion in Rosedale, L. I., Saturday (20), inviting Thompson and CBS execs to the sendoff. Roberts was CBS sales contact on the Thompson agency.

Among the invitees, plus their wives, were John U. Reber, A. K. Spencer, Bob Colwell, W. C. Gittenger, John Karol, Frank White, Ned Midgeley, Edwin C. Reynolds, David Sutton, Herbert Carlborg, Walter Scott, John F. Albers and Julius Brauner. Also Anne Wright, Miss Nelson's chief assistant.

May Concentrate Air Bond Plugs

Washington, March 16.

Treasury Department heads are mulling a plan to request all of the nation's broadcasting stations to devote their full day's Government plugs on April 12 to the purchases of war bonds. Spokesmen for the department explained the plan has approval of the Office of War Information and the National Association of Broadcasters. Stations have not yet been sounded out.

April 12 marks the day when the Treasury launches its $13,000,000,000 second war bond sales campaign. Stuart Peabody, director of advertising for the Borden Milk Co., N. Y., is in charge of campaign promotion.

NBC PUBLIC SERVICE UPLIFT

CBS' Program, Production Staffs Reshuffled As Maulsby Goes to OWI

With the departure of Gerald Maulsby from the CBS program department yesterday (Tuesday) to join the overseas branch of the Office of War Information, there has been a sweeping realignment in the network's program and production staffs. Maulsby will be in New York for a month or two before being sent abroad.

Succeeding Maulsby as assistant director of broadcasts and production head is Roy Langham, formerly head of network operations, who is succeeded in turn by Horace Guillotte, formerly a production supervisor. Merritt Coleman, former supervisor of program schedules, moved to supervisor of the schedule group of station WABC, New York.

William Galione, who resigned as supervisor of technicians and assignments to joint the Signal Corps, is succeeded by Louise Grant, formerly his assistant, and her place is taken by Carolyn Jaros, formerly a secretary with the company. New members of the CBS director staff include Newell Davis, replacing John Becker, who transferred to the WABC writing staff; Henry Blanchard, a former singer; Chester Gierlach, formerly of NBC; Roger Brackett, and Henry Howard, who transfers from traffic production. New announcers include Phil Goulding and Dan MacDonnell, formerly of Boston, and Harry Kramer, formerly with WQXR, New York. Bernard Dudley has resigned from the announcing staff to take a regular assignment with the Campbell-Ewald agency.

In the technical staff, M. Camillo moves from the shortwave transmitter to the WABC maintenance group; Otto Grabow transfers from the shortwave transmitter to the shortwave studio group, and Jack Dunlevie joins the staff at the WABC transmitter at Columbia Island.

Kobak to Open Educ'l Institute

Edgar Kobak, executive v.p. of the Blue Network, will make the opening presentation on the theme, 'Problems in Wartime Operations,' at a general session of the 14th Institute for Education at the Deshler-Wallick hotel, Columbus, May 1.

Kobak's outline of the many difficulties which broadcasters now face and expect to face will be followed by a panel discussion, with the participants consisting of a representative each from the Federal Communications Commission, a national network, a university station, a local station, the Office of War Information, the Canadian Broadcasting Corp., and the British Broadcasting Corp.

EQUALIZING OF STAFF PAY SOUGHT BY AFRA

Hollywood, March 16.

Inequalities in staff pay to members of American Federation of Radio Artists have been put before the War Labor Board's regional director in Frisco by L. B. Kornblum, counsel and executive secretary of AFRA, for approval to remedy the situation. Most of the station managers are agreeable to the adjustment of salaries, providing WLB sanctions the increases on an industry-wide basis. Corrective measures would affect staff announcers, producers and sound effects technicians.

Situation was created by the salary freeze, resulting in wage differentials for the same work at different stations and primarily affecting those whose weekly stipend was put under ceiling.

CORWIN STILL ILL

Temporarily Off 'Transatlantic,' May Go Into Hospital

Norman Corwin, suffering a relapse from his flu attack of several weeks ago, won't write or direct his scheduled March 28 broadcast of the 'Transatlantic Call' series on CBS and via shortwave to BBC. If his condition hasn't improved in a day or two, he will go to a hospital for a complete rest.

Although he wrote and directed Sunday's (14) edition of 'Transatlantic Call,' Corwin did not act as narrator. He left a sick bed to do the show. Rather than attempt the March 28 episode, the next U. S. origination of the series, he has asked CBS to assign a substitute. The broadcast will originate in the south.

Lehn&Fink Eyes New Quiz Show

Lehn & Fink was in process, through the William Esty agency, yesterday (Tuesday) of closing with the Mutual Network for a half-hour period which would be used for a new quiz show, 'Take a Card,' with Wally Butterworth as the m.c. The starting date would be in mid-April.

The spots under consideration are 8:30-9 p.m. Monday and Wednesday.

Bourjois Will Go On Blue With Perry Como If Stations Can Be Set

Bourjois cosmetics will buy the Sunday 6:05-6:30 p.m. period on the Blue Network if the web can line up the stations desired by the account. The spot is station option time. The cast of the Bourjois program will consist of Perry Como, Jim Ameche, as m.c., a choral group and the orchestra directed by David Broekman. Como has of late been on a CBS buildup. Foote, Cone & Belding is the Bourjois agency.

Should the sale go through, the Blue will have to find another period for 'The Free World Theatre,' the Arch Oboler-produced series, which has been in 6:05-6:30 niche since Feb. 21. The series has 22 programs to go.

REVERE'S TALENT SAFARI YIELDS BUT FEW IDEAS

Hollywood, March 16.

Tom Revere, on a talent-shopping tour for Ted Bates agency, returned east practically empty-handed. He talked to agents, checked over all available talent and peered into every possibility, but it all availed him little more than 'a few ideas.' Bernard Schubert made a pitch with the Warners menace, Humphrey Bogart, but couldn't deliver him when Revere got interested.

Bates radio director hopped the Chief back to New York last weekend to see what's lying around loose in the home precincts. The show he'll eventually wrap up will replace 'Hobby Lobby' for Colgate.

Heisch's OWI Shift

Hollywood, March 16.

Glan Heisch, onetime program director at KFI-KECA, has moved down from Frisco to supervise all shortwave programs produced here by the radio branch of Office of War Information.

For the past six months he has been chief of the production section for OWI in the Bay City.

LESS QUANTITY, MORE QUALITY

By BEN BODEC

Niles Trammell, NBC president, disclosed last week that NBC was embarking on a new policy with regard to public service programs. The network would henceforth, he said, seek to substitute quality for quantity in that field.

By concentrating its efforts on a few good programs, NBC will not only obtain the maximum effect as far as listener receptivity is concerned, but get a far larger number of affiliated stations to relay the network's public service programs. Trammell made the disclosure in the course of an interview on what conclusions he had drawn about local wartime radio as the result of the recent tour of the NBC War Clinic.

Referring to NBC's public service plans, Trammell stated that NBC proposed also to do a better selling job than ever before in offering its public service programs to affiliated stations. Local broadcasters must be made to realize that their participation in the relaying of such programs is a firm and inescapable obligation. They have, said Trammell, been gauging listener attention by the wrong yardstick. The broadcast has done well even if only 5% of home set owners have heard it, because it is this 5% that has an important bearing on the molding of public opinion. The broadcaster is fully aware of this obligation and will meet the responsibility so as to insure the continuance of the American system of broadcasting.

Quality vs. Quantity

There is one lesson, Trammell went on, that the broadcasting industry must learn, and that is that attention to quality in the making of a public service program is as important as it is in the production of any other class of program. Radio has been inclined to boast of the quantity of its public service programs instead of stressing quality. He said that he would rather put on six good public service programs than dissipate the network's productive facilities on 50 of them. In the final analysis, the six would get considerably more listenership than the 50.

As for the observations he had drawn from his trip around the country with the War Clinic, Trammell remarked that he had found that, even though broadcasters in some places had been slow in gearing themselves to the war, there was now a thorough awareness in the industry to the meaning of the war and the manifold problems that it has created for the country and the particular community. There was also, he said, a deepening grasp of postwar needs and responsibilities.

Trammell said that he felt assured that the NBC War Clinic had succeeded in welding the affiliates closer to the network. The affiliated broadcasters, continued Trammell, realized that they and NBC had a mutuality of interests, that each was vital and essential to the welfare of the other, and that each was prepared to accept its responsibility in the future. The affiliates, Trammell added, had welcomed the War Clinic as a means of discussing mutual problems and accomplishments.

In the course of its tour the War Clinic picked up a couple kidding tags. One was 'NBC's Traveling Flee Circus,' and the other was 'Dr. Angell's Medicine Show.' Trammell said the latter was the far more often heard.

L. A. Radio Tax Ditched

Hollywood, March 16.

Efforts of a city councilman to slap a heavy tax on radio stations came a cropper when the council's ways and means committee gave it a fast brushoff. Opponents of the plan said it smacked too much of a racket and that radio stations couldn't be assessed an annual fee unless a similar levy was made on newspapers.

Proposed tax was on an escalator basis, with the bigger stations paying the stiffer fee, based on monthly income.

Lever Bros. Names Roche Its First Radio Chief; Move Seen Significant

Appointment of M. J. Roche to the newly-created post of manager of radio for Lever Bros. is regarded in the trade with much significance. For the first time Lever has coordinated all its radio operations under the authority of a single executive. Roche, rated as one of the shrewdest radio merchandisers in the business, will not only direct all time buying for the company, but will supervise the development of all new Lever shows. Procter & Gamble has had a similar coordinator for years in Bill Ramsey.

Roche has held the title of assistant advertising manager. He will continue to make his headquarters in Cambridge. Roche's new designation takes on added significance when viewed from the circumstance that Grafton B. Perkins, Lever's v.p. in charge of advertising, now spends practically all his time in Washington. The agencies handling Lever business are Young & Rubicam, J. Walter Thompson, Ruthrauff & Ryan and B.B.D. & O. Lever rates as the third largest advertiser in radio, spending between $7,000,000 and $8,000,000 a year in network and spot time.

MARTIN WITH Y&R

Vet Writer-Director Joins Talent Division of Agency

John T. W. Martin, writer and director whose career dates from the pre-network days of radio, has joined the talent division of the Young & Rubicam agency.

Besides scripting and directing numerous programs, he collaborated with Katharine Seymour on two textbooks, 'How to Write for Radio' and 'Practical Radio Writing.' He is one of the original members of the Radio Writers Guild.

Wax Supplements For Roma Show

McCann-Erickson is working on a plan for supplementing its coverage on the Roma Wine show (CBS) with the placement of off-the-line recordings of the series. The agency's project is predicated on the fact that the disc idea does not come within the purview of the American Federation of Musicians' tabu of transcriptions.

The stencilings would be made right off the CBS circuit at various stations carrying the hookup program, and the recorded version would be relayed immediately afterwards by a special telephone line to a station not affiliated with the network for rebroadcast. The AFM doesn't object to the use of discs for delayed broadcast purposes.

MacGregor New Program Manager of WGN; James Now Production Head

Chicago, March 16.

Kenneth W. MacGregor, WGN production head for the past year, has been named program manager of the station, and Lewis James, producer and assistant music director, has been appointed to MacGregor's production post. MacGregor will be concerned with the over-all programming of the station, heretofore directed by the WGN program board, and James will supervise production on all station-originated shows.

MacGregor succeeded Bill Bacher in February, 1942, as producer of the Chicago Theatre of the Air operettas and was appointed chief of production last April.

BIOW IN COAST TALKS ON ECONOMY PROBLEM

Milton Biow, head of the Biow agency, on the Coast for confabs with Vick Knight, his radio director, is due back in New York some time next week. Besides looking over the situation on the 'Johnny Presents,' 'Take It Or Leave It' and the Philip Morris 'Playhouse,' all of which are currently originating there, he will, it is reported, try to shave the overhead of the agency's Hollywood office.

Meanwhile, Bernie Prokter and Dick Lewis, of the agency's radio department in New York, have auditioned a new quiz show with Ted Husing as m.c. It's not intended for any particular client. All the agency's shows will remain on the air over the summer.

Luther Rowl With OWI

Schenectady, N. Y., March 16.

Luther Lee Rowl, director for the past year of 'FM Playhouse,' a feature program of W85A, General Electric's station here, has resigned to become a member of the traffic division of the OWI in New York City.

He is one of several GE broadcasters who has joined the OWI in N. Y.

Comics' Files Lose 1 Joke

Network comedians are to be deprived of one common target for wisecracking, Pepsi-Cola. The beverage manufacturer has called upon the national webs to put a stop and desist order on the comics' use of its product as a target or subject for tomfoolery.

Pepsi-Cola thinks that the gagging on the product has been overdone and it wants the comedians to lay off immediately. It didn't mind so much when the comics parodied its 'nickel, nickel' jingle, but when the funnymen started to harp on the burp angle Pepsi-Cola decided that it was time to turn on the red light. The beverage company made known its objections in a letter to the networks last week, and it is understood that each of them proposes to comply with the request.

WARMING UP WHODUNIT ON NEW ENGLAND NET

The New England Network (five stations) has been contracted for the J. B. Williams Co. by the J. Walter Thompson agency to warm up a half-hour mystery show. The account is to decide this week whether the sleuth around which the series will be built is to be either 'Nero Wolfe' or 'Perry Mason.' The odds are in favor of 'Wolfe.'

The program will make its debut May 5. It will be a Wednesday 7:30-8 p.m. spot, with the broadcast being fed from an NBC studio in New York. Rex Stout, the author, has agreed to accept weekly royalty of $200 for the broadcast rights to 'Wolfe.'

Wickett New Program Director of WJSV, D. C.

Washington, March 16.

Martin D. Wickett has been named program director of WJSV by Carl D. Burkland, general manager of CBS' 50,000-watt station here. Wickett, who comes from Erwin Wasey & Co., replaces John Heiney, who resigned last month.

Wickett, who assumed his new post yesterday, had been assistant radio director of the agency where he produced 'Can You Top This,' 'Stand by America' and 'Carnation Bouquet.' He got into radio with WLOE, of Boston, in 1929. Subsequently he was with WFAB, KMOX and WLW, and with NBC in Washington.

OWI Claims 'Misunderstanding' in Indies' Plaint Against Networks

At the request of Douglas W. Merservey, assistant director of radio for the Office of War Information Domestic Radio Bureau in Washington, 'Variety' is reprinting a letter from Merritt Barnum, Deputy Chief of the New York City OWI Radio Bureau, addressed to Herbert Pettey, manager of WHN, N. Y., and OWI regional radio consultant. The letter is a reply to the story carried in last week's (March 10) 'Variety,' which voiced the independent stations' objections to the manner in which they were excluded from Mme. Chiang Kai-shek's broadcast from Madison Square Garden March 2, and the arrangements which are alleged to have been made for her future broadcasts. Barnum's letter to Pettey follows:

'The OWI seems to be a victim of a rather complete misunderstanding concerning the matter of station coverage for the Madame Chiang series of broadcasts. We were called in by the Chinese News Service to act purely in an advisory capacity, and our sole function was to be of what service we could in the matter of getting quick, complete coverage. Naturally the fastest, best method of getting good national coverage for Mme. Chiang was through collaboration of the four major networks.

'As far as local stations were concerned, no issue was made at this meeting about getting local coverage. However, as I recollect, the understanding was that local stations were to contact the networks and make arrangements directly with them. To demonstrate the OWI's attitude in the matter of local station collaboration, I would like to refer to a conversation I had with Adolph Opfinger, of Mutual. He called me to discuss the matter of what was apparently a misunderstanding on the part of one of the networks. Frank P. Schreiber, of WGN, Chicago, wanted to participate locally on a network broadcast of the Mme. Chiang series, but the network felt that this was an exclusive feature for them. I pointed out to Opfinger that this was not my understanding of the case at all, but that it was only fair for Schreiber to discuss the matter with the networks, since they were giving the whole chain of the broadcasts. I have not checked results of this discussion, since the OWI was serving in no official capacity whatsoever.

OWI 'In Bad Light'

'Believe me, I am very sorry that the OWI has appeared in a bad light in this matter; since I sincerely believe that we are entirely blameless. It would indeed be unfortunate if this particular incident were translated as a demonstration of a lack of appreciation for the magnificent cooperation that independent stations have so consistently given to every phase of radio at war.

'This was a very unusual instance and may never again occur, but if it does, it might be well to have some organization of independent stations established so that more complete collaboration with the networks might be obtained. It would be comparatively simple to appoint one or two members, representing the New York City independents, but that leaves a great many patriotic stations in other cities out of the running. Naturally, the establishment of such an organization of independent stations is purely an unofficial and personal suggestion of mine, since the OWI has no jurisdiction over such a problem. I wish that you would give this entire situation your earnest consideration and, as a point of interest, let me know what your conclusions are.

'As an independent operator, please accept the heartfelt appreciation of the OWI for your splendid cooperation in the handling of war information messages.'

Radio Actor to Pix

Detroit, March 16.

Talent scouting of a radio propaganda serial here has meant the departure of John Alvin Hoffstadt from WWJ to the Coast under a Warner Bros. contract. Hoffstadt, known locally as John Alvin, attracted attention when he did the lead in 'Major V.'

Departure of the announcer and player for the Coast has meant the addition of two to the staff, William Thomas Lazar and Harry Arthur Wood.

Trimout (Clothing) Ups Radio Budget by 20%

The Trimout Clothing Co. of New York has upped its radio advertising budget 20% for the forthcoming spring and summer seasons, the Emil Mogul agency reports. The increase represents the outlay for the firm's Clipper Craft Clothes line, which will sponsor Dorothy Thompson, starting March 28, on a 64 Blue network hookup, Sundays at 9:45 p.m. with a repeat for the Coast at midnight.

The copy will stress the moderate price scale and the name of the local dealer handling the product.

Akron—John Leslie Scott has joined the announcing staff of WJW. Steve Richards, formerly of WAKR here, has become director of dramatic programs at WJW.

Congressman Sharpens Axe for OWI's Budget Via Radio, Pix Teardown

Washington, March 16.

Apparently rehearsing for the coming Congressional going-over of the Office of War Information budget, Representative John Taber, New York Republican, held a private press preview in his office Saturday (13), turning film and radio critic to chew up one OWI film and two OWI radio transcriptions.

Biggest blow-off came in the darkened office when he ran off the film short, 'The Price of Victory,' which is built up out of excerpts from Vice President Henry A. Wallace's speech of May 18, 1942. Over the sound track came Wallace's voice telling of the 'people's revolution' and 'the common people on the march.' Over the hill on the screen came common people marching.

And over Wallace's voice came Taber's jarring comment:

'This is the same thing Earle Browder talks about. This is propaganda for a change in our Government. It's along Communistic lines.'

Still raging with inner righteousness, Taber fed the newsmen two OWI transcriptions—the first with the thesis that George Washington had his troubles with Congress, but won the Revolutionary War anyhow. This, according to Taber, was OWI anti-Congress propaganda. Then came a dramatic skit about 'Old Joe Mazerak,' steel mills worker, who jumped into a ladle of molten steel to give 'heart and soul' to the war materiel to be made from the steel.

'Pure drivel,' exploded Taber. 'Imagine paying out good money for stuff like that.' Then Taber sat down and wrote a letter to OWI chief Elmer Davis. It was not very complimentary. What makes it all very interesting is that Taber is ranking Republican on the House appropriations sub-committee, which shortly starts consideration of the OWI's $45,000,000 budget.

Vitamins to Air

Groves Laboratories is placing a daytime and nighttime chainbreak campaign for its B Vitamin Complex brand. The schedule will be run six weeks at the rate of two blurbs a day, starting March 29.

Maxwell May Go Off for Summer

The Maxwell House show, with Fanny Brice and Frank Morgan, may take an eight-week hiatus this summer, instead of remaining on the air through the hot months, as it did last season. Decision on the matter will probably be made in the next few weeks.

William Baker, Benton & Bowles agency vice-president in charge of the General Foods account, returned Monday from a month's Coast trip. Besides sitting in on confabs on the Maxwell House series, he attended a General Foods sales meeting in San Francisco.

Campana's Powell Signoff

Hollywood, March 16.

Campana is calling it a day with Dick Powell April 3 after 26 weeks on NBC.

Shortage of glycerine essential to the manufacture of the balm is given as reason for the cancellation.

Attacks Can. Subsidies To Soap Cos., Thus Paying Part of Daytime Serials

Ottawa, March 16.

Joseph Harris, Toronto member of Parliament, claimed in House of Commons that subsidies paid soap manufacturers under wartime price regulations added up to Government shouldering part of the cost of soap advertising on the air.

Said Harris: 'Every few hours during the day and during the night the radio blats out all sorts of advertising, stories of fiction, fact and fancy, the cost of which is added to the cost of this necessary, essential, nameless soap.

'If this House of Commons should determine that it was not necessary for the Canadian Broadcasting Corp. and the other broadcasting corporations to carry this advertising—I am satisfied that the industry would be prepared to economize in that regard and money would be saved for the treasury.' M.P. added that radio corporations might as well fold if they couldn't balance budgets without 'this advertising,' and suggested discs in place of soap operas.

Glorifies Serials

Montreal, March 16.

Reversing attitude taken by former general manager Gladstone Murray that soap operas, though lucrative, were undignified and moron-fodder, Dr. J. S. Thomson, Canadian Broadcasting Corp.'s new g.m., stated that 'soap operas were put on the air because they had a definite romantic appeal and met a public demand.' He added that a certain amount of commercial broadcasting was necessary.

This arose from a remark in the House of Commons last week (8) that 'our women could knit much faster to the recordings of music, than they are able to weep to the fiction of the radio soap ads.'

Buildup for Brito

Phil Brito, baritone formerly with Al Donahue's orchestra, lately singing on WLW, Cincinnati, has been signed by the Blue network and is to be assigned a program designed to build him into a name. Singer begins a five-nights weekly series tonight (Wed.), 6:05 to 6:15 p.m.

Lawrence Gilliam Waits Hop Back to London

Washington, March 16.

Lawrence Gilliam, BBC features director, who has been in this country several weeks, has just wound up a series of conferences with OWI radio bigwigs here and has returned to New York, readying for the hop-off back to London.

Gilliam completed two jobs in the U. S. He wanted and got 'angles' for British broadcasts beamed here, and he also made the tieup with CBS for 'Trans-Atlantic Call,' Norman Corwin show. Show alternates, originating one Sunday in London and the next in New York.

Shaw Takes to Air

Montreal, March 16.

James A. Shaw, manager Canadian Marconi station CFCF, made one of his rare mike appearances when he was narrator on the prisoner of war dramatization Wednesday night (10) in aid of the Red Cross campaign for $10,000,000.

Shaw, a World War I veteran, is one of the pioneers in radio in this city.

London Calling

London, March 1.

'Cafe Colette,' popular radio feature with Walford Hyden and his Cafe Colette orchestra, revived on the Forces wavelength.

Jack Hylton's 'Old Town Hall' returns to the air early this month with Clay Keys and Adelaide Hall in their original roles.

Valerie Taylor and Frederick Lloyd playing in a two-feature program on the Overseas Service March 16—a brief sketch, 'Catherine Parr' (who was one of Henry VIII's wives) and Arnold Bennett's 'The Stepmother.'

Argentine's Democratic Radio Head, Under Fire From Nazis, Faces Ouster

Washington, March 16.

Under attack by Nazi newspapers and organizations for the past two months for allegedly being 'too pro-democratic,' Adolfo T. Cosentino, Argentine Director de Radio-comunicasions, is reported slated to be ousted.

Officials circles here declare he'll be succeeded by Major Hector Bernardo Nobilia, who will install a strict military control of Argentine broadcasting.

Regardless of whether or not the ouster goes through, effects of the Nazi attacks are already apparent in the increasingly stringent rules imposed by the Correos y Telegrafos (post office), under which radio operates. Thus Nazi forces, who are particularly interested in keeping still-neutral Argentina out of the United Nations camp, have succeeded in gaining their basic point, regardless of whether or not they ultimately put Cosentino on the skids.

New regulations governing retransmission of programs from abroad were announced last week by Dr. Horacio C. Rivarola, Postmaster General, over Cosentino's head. It's been known that many of the previous rules which served to hit at the democratic side were also issued by Cosentino over his personal objection.

New retransmission regulations will particularly strike at rebroadcasts from the States. As announced by Rivarola, the rules permit rebroadcasts of programs only if an 'artistic' or cultural nature which have not in any way intended as political propaganda.

Generally admitted in official circles that the manner in which these rules are interpreted may knock out practically all rebroadcasts. Even musical programs from the U. S. which contain any pro-Pan-American sentiments during announcements could be considered as violations, and the restriction calling for mutual reciprocation means that as much time would have to be carried in the U. S. from here as from the States to Argentina.

Nazi Sheet Leads Attack

The attacks on Cosentino have been led by El Pampero, the leading Nazi newspaper published in Buenos Aires. They have been echoed in few other dailies, except those of known Axis leanings, but Pampero apparently has strong power with administration circles, whom it constantly calls upon to take action.

Calling Cosentino 'dictator of the Argentine air', Pampero has also repeatedly hammered on the following themes:

1. Claims that Cosentino 'sold out' chief Argentine stations to the 'Colossus of the North.' Nazis have also claimed, for example, that the late Lord Willington came here two years ago and bought out Radio El Mundo L R 1 for the British, wresting it away from William Paley, president of CBS 'who was trying to grab it for the Americans.' Nazis also scream that John Royal, v.p. of NBC, got Cosentino to form the Rades chain with Radio Splendid, L R 4, so that it could be sold to NBC. Splendid has an NBC tieup, and Belgrano is tied in with CBS, while Mundo is Argentine-owned by a family resident here for four generations. However, truth or falsity of charges apparently doesn't concern Nazis.

2. Nazi also claim that Argentine radio is run by Jews who are 'sold out' to international communism. Jaime Jankelevitch, operator of Belgrano, is chief butt of these charges, but Nazis, twisting the facts, have changed the name of the Haynes family, operators of Mundo, to 'Heines.'

3. Cosentino has also been attacked for pro-democratic statements he made just after Pearl Harbor, when during a visit to the U. S. he urged Argentina to break with the Axis. Nazi dailies, which consistently laud the neutrality policy of President Castillo and Foreign Minister Ruiz Guinazu, declare this to be 'insubordination of the worst order' and 'proof of the need for his dismissal.'

4. There's also been a strong attack on U. S. news agencies UP and AP, which the Nazis claim 'serve the interests of the warring nations to the detriment of the neutrality of our country.'

With Forget-Me-Nots

AND FORGET-ME-NOTS ARE BLUE!

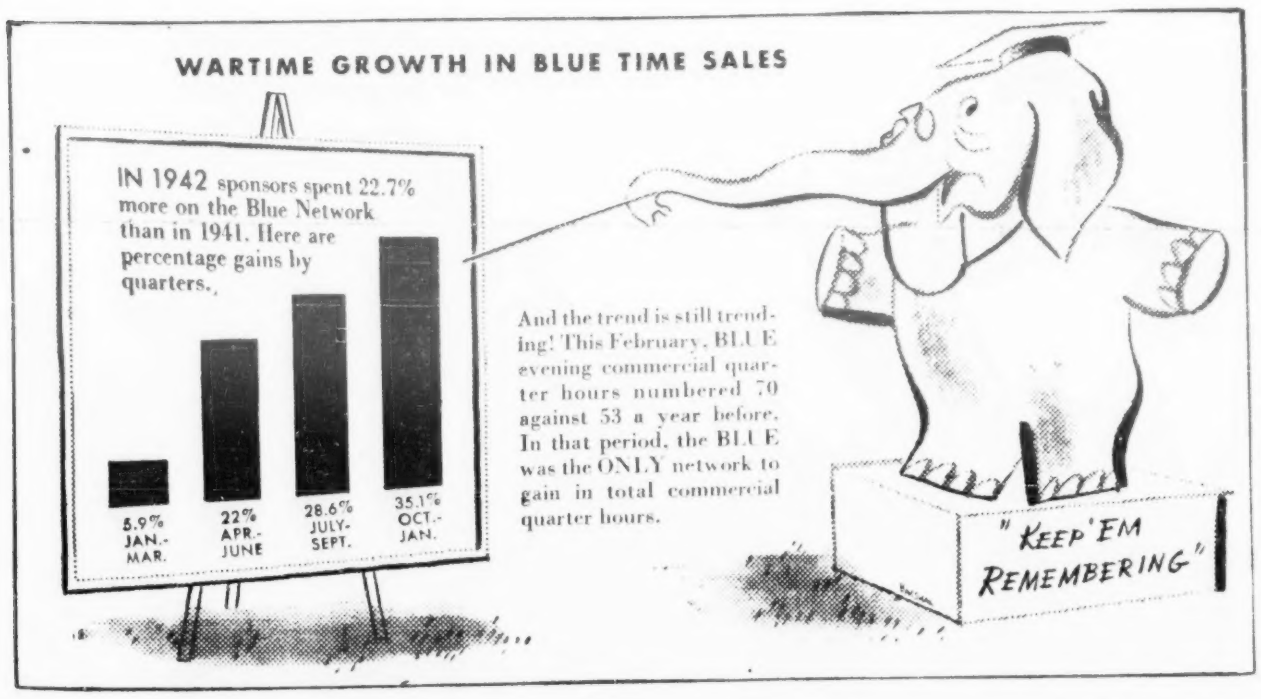
With Amnesia . . . our composite consumer . . . out-of-sight always did mean out-of-mind.

And that's liable to mean *out-of-pocket* for you in post-war days if your product is partly or wholly removed from Amnesia's shopping bag for the duration.

The answer? "Say it with forget-me-nots!" Say it with wartime advertising and especially wartime radio. For out-of-sight need never mean out-of-mind . . . *if you stay within hearing* of Amnesia and her 130,000,000 forgetful fellow consumers.

And by the way, it's no coincidence that forget-me-nots are BLUE.

Because the fast-growing Blue Network . . . with its aggressive audience building policies . . . and its efficient coast-to-coast coverage . . . can carry your wartime message into *more homes per dollar than any other national medium.*



The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

ELMER DAVIS
News Comment
15 Mins.; Fri.; 10:45 p.m.
Sustaining
All Networks.

It took four months for the idea of this weekly broadcast to materialize into an actuality. While the networks were trying to get together on a spot for Elmer Davis, director of the Office of War Information, the newspapers and press associations expressed the fear that the former CBS commentator might take advantage of his position to score an occasional scoop. Davis proved by the opening installment (13) that he doesn't require scoops to fetch or hold an audience. He is endowed with sufficient assets. An incisive, orderly appraisal and presentation of the facts is one of them. Another is the sense of homespun directness and candor that goes with his manner of delivery.

There's a definite groove for this weekly quarter-hour. Davis is closer than any one else to the official mecca of world reports, where the woof and warp of first-hand communiques and inside intelligence can be woven into a clearly defined and comprehensive pattern revealing just how we, our allies and our foes stand on the battle, political and home fronts. With his flair for forthright analysis and comment (and there is good reason to expect that his Government connection will make no difference), Davis through his weekly review clears away the murk of confusion that may have filtered into the news by reasons of speculation, half-known facts or a newspaper publisher's attitude.

Davis' initial summary of the week's progress of the war abroad and at home was a crack piece of exposition. He gave an over-all picture of the fighting, pointed out the implications of the various military tactics, gave meaning to each military event, brought the global situation up-to-date, and, turning to the home front, he spoke of rationing, taxes and how they tied in with the fight against inflation. The only time that Davis departed from his single-level style of speaking was during his comment on Congress' renewal of the lend-lease act. His voice jumped a couple decibles when he called on the enemy to take note of the fact that while many of our politicos in Congress may act up noisily on domestic issues, they can be depended on for unanimous support on war measures.

Odec.

Schnoz Credits Sime

Jimmy Durante teamed with Benny Rubin during the latter's WABC-CBS Sunday (14) evening sustainer 'Only Yesterday' and, for the finale of the half-hour, went into 'Broadway, My Street,' a ditty that has served him many seasons. He cued in the number by saying:

'I got a tune picked and I think it fits like a glove. It seems like only yesterday that I sang it in the old Dover club—and I never sing it without thinking of one fellow who used to come there—who always asked me to do it. He was the man responsible for boosting the Old Schnoz wherever he went. He was the great Sime Silverman. When he wasn't running the famous theatrical newspaper 'Variety,' he was busy helping people in and outside of show business.'

Beginning with Sunday's stint, Durante will be on the air three times this week, guesting on the Cresta Blanca program tonight (17) and on Camel Caravan Friday (19), it being his second shot with the latter outfit since returning from the Coast recently. He has been contracted for five additional appearances on Caravan through William McCaffrey. Schnoz is current at the Copacabana and, after winding up at the night club next month, will go into the Capitol, N. Y.

JOHN STANLEY
News Comment
15 Mins., Sun., 10:30 p.m.
W. L. DOUGLAS SHOE CO.
WOR-Mutual, New York
(Harold Cabot)

With no concession made to the oddity of a shoe program being sponsored coincidental with rationing of footgear, Douglas Shoe Co. Sunday (14) took over the 10:30-10:45 p.m. slot vacated by the War Production Board's 'This Is the Enemy' with a news commentary chapter handled by John Stanley. With the exception of a passing intro reference to the fact that coupon 17 is now acceptable, the commercial, handled by Fred Lang, proceeded along channels that in no way suggested that shoes have gone to war or that the exigencies of a public pinch existed. Otherwise, the commercials were terse and to the point, consuming a minimum of time.

Stanley confines himself strictly to reporting, eschewing any analysis or editorial approach. His coverage of the war and home-front situation was in the main along the usual orthodox lines, except for a salute to Ft. Monmouth, N. J., and the work of the Signal Corps. His diction is clear and he's endowed with a firm, full voice that lends conviction.

Rose.

Memphis—Larry Scarborough, announcer, is the new news editor at WMC. Succeeds Allan Jackson, who has taken a radio job in N. Y.

DICK TRACY
With: Matt Crowley, Raymond Ives, Helen Lewis, Walter Kinsella and Don Gardiner
Director: Edwin Saulpaugh
Writer: Jerry McGill
15 Mins., Mon-thru-Fri., 5:15 p.m.
TOOTSIE ROLLS
WJZ-BLUE, New York
(Duane Jones)

Squarejaw Dick Tracy is back on the air. The ace comic strip detective has been on and off the airwaves several times since he made his radio debut for Tastyeast back in 1934. On Monday (15) he was launched on a new microphone sleuthing career by Sweets Company of America, Inc., for Tootsie Rolls via the Blue network. The Sweets Co., a consistent spot advertiser, has bought the Monday through Friday slot on 31 stations despite the wartime limitation on candy manufacturing.

The opening stanza Monday (15) revealed that scripter Jerry McGill is up-to-the-minute in having Tracy combat black market racketeering, but he also revealed a lack of originality. For the story line sounds too much like the old gangland sagas. McGill substitutes coffee for beer, meat for whisky, the corner grocery for the corner speak with the usual line of gangland patter. He'd better watch out or the juve audience will be calling his shots.

Matt Crowley, who portrays Tracy, possesses an authoritative voice. Don Gardiner does nicely as the narrator, but Tracy's pals, Tess and Junior are quiet characters.

Although Tootsie Rolls aren't as plentiful as they were in pre-Pearl Harbor days, the commercials play down the institutional and stress the immediate purchase angle.

WHERE DO WE STAND?
With John Gunther and John W. Vandercook
Comment
D. L. CLARK CANDY CO.
30 Mins.; Sun.; 5 p. m.
BLUE-WJZ, New York
(Walker & Downing)

The ace commentators, John Gunther and John W. Vandercook, have been teamed by the D. L. Clark Candy Co. of Pittsburgh in a highly effective and informative series of news, views and questions titled, 'Where Do We Stand?' The first 10 minutes of the show are devoted to news analyses, five minutes to each commentator. The remainder of the session is taken up with questions submitted by listeners, who receive a 1943 Rand McNally World Atlas and a 24-bar box of candy for use of their queries.

Heard Sunday (14), Gunther and Vandercook were in top form as they discussed the U-boat menace and the German offensive in South Russia. Gunther's matter-of-fact, unemotional presentation of his problem offered a cleverly-gauged contrast to Vandercook's equally authoritative, but more flamboyant exposition of world issues. Both men packed an impressive array of facts and figures into the five minutes at their disposal, and although their styles and tempi differ, they conveyed an impression of realistic appreciation of current events, seasoned with a judicious dash of dramatic editorializing.

The question-and-answer period was just as impressive. The queries were well chosen and reflected the problems in the realm of national and international affairs now besetting the average news-conscious listener. 'Why can't we supply our North African army with enough planes?', 'Why does Stalin distrust Mikhailovitch?', 'Will the United States retain air and naval bases in the Atlantic and Pacific after the war?' were some of the provocative questions put to the experts, who took turns at answering, and then commenting on each others' replies.

The commercials had a tendency to intrude on the editorial content of the show. There was too much of the 'Clark Candy has gone to war' emphasis that was out of keeping with the high level of the stanza. It's difficult to treat candy as a thing of dignity, which is what the copy sought to do. The effect was slightly satirical. However, there wasn't too much of this advertising to spoil the general effect of an excellent program.

Follow-up Comment

Norman Corwin was back to his old radio self with the third program (14) of his section of the CBS-BBC exchange series, 'Transatlantic Call: People to People.' The theme was 'The Midwest Breadbasket and Arsenal.' Corwin got a wealth of documentary exposition and color into the Sunday afternoon half-hour. It was the first time that this series hit the target in the matter of dressing up fact with showmanship. By

(Continued on page 34)

LYRICS BY LIZA
With Liza Morrow and Jimmie Lytell Orch
Songs, Band
25 Mins.; Sat.; 3:35 p.m.
Sustaining
WEAF-NBC, New York

If press agent Ruth Morrow ever gets stuck for a client, she can work for singer Liza Morrow, who happens to be one and the same person. As Ruth she beats the drum for Universal Pictures, and as Liza she sings the blues, very nicely, for NBC Saturdays on a program appropriately called 'Lyrics by Liza.'

Heard Saturday (13), she did a smooth job with 'I Heard That Song Before,' 'Muddy Water' and 'I Never Mention Your Name.' She received considerable aid from Jimmie Lytell, who doubles as maestro and m.c. and tops off these functions with first-rate clarinet tooting, much in evidence in 'Hickory Dickory,' 'Georgia' and 'Judgment Day.'

Together Miss Morrow and Lytell have worked up a pleasant 25 minutes of melody and patter.

Charles C. Palmer, formerly with the New York Times and more recently with the Herald Tribune, has been appointed to the sales staff of the Blue network.

A MAN..

. . . who had never used radio, used WOR in 1943 to sell a product WOR had never previously tried to sell.*

Out of that doubtful date sprang a voluntary letter from the sponsor. The following is a telling excerpt from the letter that man wrote:

". . . your particular form of advertising has proven to be one of the best investments we have made in any field. The results have been remarkable. It has not only sold us on WOR, but the medium of radio advertising."

**The product was dresses, at nice prices.*

WOR—THAT POWER-FULL STATION
AT 1440 BROADWAY
IN NEW YORK

"Miller Cereals Prove Selling Pull of KSO"

. . . says KELSIE D. STONE

Any food-broker handling a cereal account, knows what competition means. But the intensity of that competition makes sales-gains doubly pleasing.

So Kelsie D. Stone, head of the Des Moines office of Hagan-Stone, has reason to be pleased with the advertising of Miller Cereal Mills on Station KSO. Reports Mr. Stone:

"Miller gave radio a stiff test in the Des Moines area. Using radio advertising only, Miller started a campaign to increase sales of Corn Flakes in mid-winter.

"The success of this campaign, and similar success with Miller Wheat Flakes later on, certainly proves the selling pull of KSO."

KSO BASIC BLUE AND MUTUAL 5000 WATTS
KRNT BASIC COLUMBIA 5000 WATTS
The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

CONGRATULATIONS TO
ENOCH LIGHT
In His New Carnegie Hall Studio
TOM KENNEDY
607 Fifth Avenue, New York. Tel. EL. 5-1877

Atlantic Again Signs Ambitious Baseball Sked

Philadelphia, March 16.

Despite slash in sale of gasoline and fuel oil due to wartime rationing, the Atlantic Refining Co., last week announced that it would again sponsor the broadcasts of major and minor league baseball games along the Atlantic Seaboard. Arrangements have already been completed for airing the schedules of the Philadelphia Athletic and Phillies, the Pittsburgh Pirates and the Baltimore Orioles, while negotiations are now underway with other ball clubs.

The schedule for the A's and the Phillies will include all home games of the two clubs and will include 28 night games. The entire Atlantic baseball program will be handled by the N. W. Ayer & Son agency. Unlike last year, the oil company will be sole sponsor of the Philadelphia, Pittsburgh and Baltimore series. Last year the sponsorship of the games was shared with General Foods (Wheaties).

The program in Philly will be broadcast via WIBG, which carried the show last year for the first time. The Philadelphia games (A's and Phils) will be pumped to a network including the following stations:

WSAN, Allentown; WFPG, Atlantic City; WEST, Easton; WKBO, Harrisburg; WAZL, Hazleton; WGAL, Lancaster; WEEU, Reading; WBOC, Salisbury, Md.; WKOK, Sunbury; WRAK, Williamsport; WILM, Wilmington, Del., and WORK, York, Pa.

The Pittsburgh games will originate over WWSW. Frequency modulation will be used to pick up play-by-play description from W47P operated by WWSW, and rebroadcast over WISR, Butler, and WJPA, Washington, Pa. The Pirates' games will also be pumped to WFBG, Altoona; WCED, DuBois; WERC, Erie; WJAC, Johnstown; WKST, New Castle, and WMBS, Uniontown.

Broadcast of the games of the Baltimore Orioles will be heard over WITH in that city. Arrangements are expected to be made shortly for the carrying of broadcasts of the games played by Scranton and Wilkes-Barre of the Eastern League.

Lineup of announcers who will broadcast the play-by-play will be the same as in 1942: Philadelphia, Byrum Saam assisted by Roy Neal; Pittsburgh, Rosey Rowswell, aided by Jack Craddock, and Baltimore, Bill Dyer.

Sales messages will be held to a minimum, according to Joseph R. Rollins, advertising manager of Atlantic, with commercials stressing public service, Government messages, news flashes, and conditions in the petroleum industry in general.

Ration Switch Forces Souper to Pull Spot Campaign From Air

The OPA's inclusion of dehydrated soups in the rationing list was responsible for the cancellation of the Minute Man's Soup campaign by the Compton agency. The manufacturer of Minute Man apparently saw no reason for going through with the spot schedule when the exempt status of the product ceased to offer the same edge to housewives.

Stations readily accepted the Minute Man cancellation because of the circumstances. The stop order came either the day after the schedule started, or even before some stations had actually got the first blurb on the air. The schedules were to be from 10 to 14 blurbs, run off over a two-week period.

Edwards' Bond Shows Sell-Outs in Buffalo

Buffalo, March 16.

All seats in the $25, $50 and $100 Bond section for two Buffalo 'Truth or Consequences' shows have been sold. Only a few dozen $500 and $1,000 tickets were left yesterday (Monday).

Two shows will be staged in 2,900-seat Kleinhans Music Hall Saturday (20), and Bond total is expected to run to $978,000.

CONGRESSMAN'S WIFE BUYS AUSTIN STATION

Austin, Texas, March 16.

Control of station KTBC has been acquired by Claudia T. Johnson, wife of Representative Lyndon Johnson. Transaction gives her all stock of the State Capitol Broadcasting Association (250 shares) for $17,500.

Former owners were R. B. Anderson, once a member of the Texas State Tax Commission; R. A. Stuart, former Texas state senator, and A. W. Walker, Jr., law professor at the University of Texas.

Station will continue to be managed by Aubrey H. Escoe, with no definite change in operation policy contemplated by Mrs. Johnson, who expects to remain in Washington, where she is acting as her husband's secretary.

Edwin O. Perrin, McCann-Erickson v.p., has resigned, effective April 1, to join the staff of the Advertising Council as campaign manager. With McCann-Erickson since 1929, Perrin previously was partner in the Olmstead, Perrin & Leffingwell agency, which was formed in 1925.

Handy Gent

Prize for the daffodil of the week goes to the publicity department of WOWO-WGL, Fort Wayne, for the following gem:

'Jay Gould, WOWO-WGL announcer, is doing his part in the war effort by providing the staff members with fresh eggs. Jay lives on a farm a few miles north of the city, and one day each week his desk is loaded with boxes of eggs for distribution. During the summer months, when his garden is productive, he also sells fresh vegetables.'

NBC's New War Experts

Hollywood, March 16.

Commentators and war analysts being highly desirable by sponsors in these war days, NBC added two new ones last week. Robert Arden, who has been calling the turns for a dentist on KFWB, gets a five-time weekly series on the Coast chain, and Larry Smith, onetime International News correspondent in the Far East, rounds up the news on Saturdays.

Arden continues his KFWB broadcasts.

Sup. Ct. Sets April 5 for Hearing KOA-WHDH Clear Channel Case

Washington, March 16.

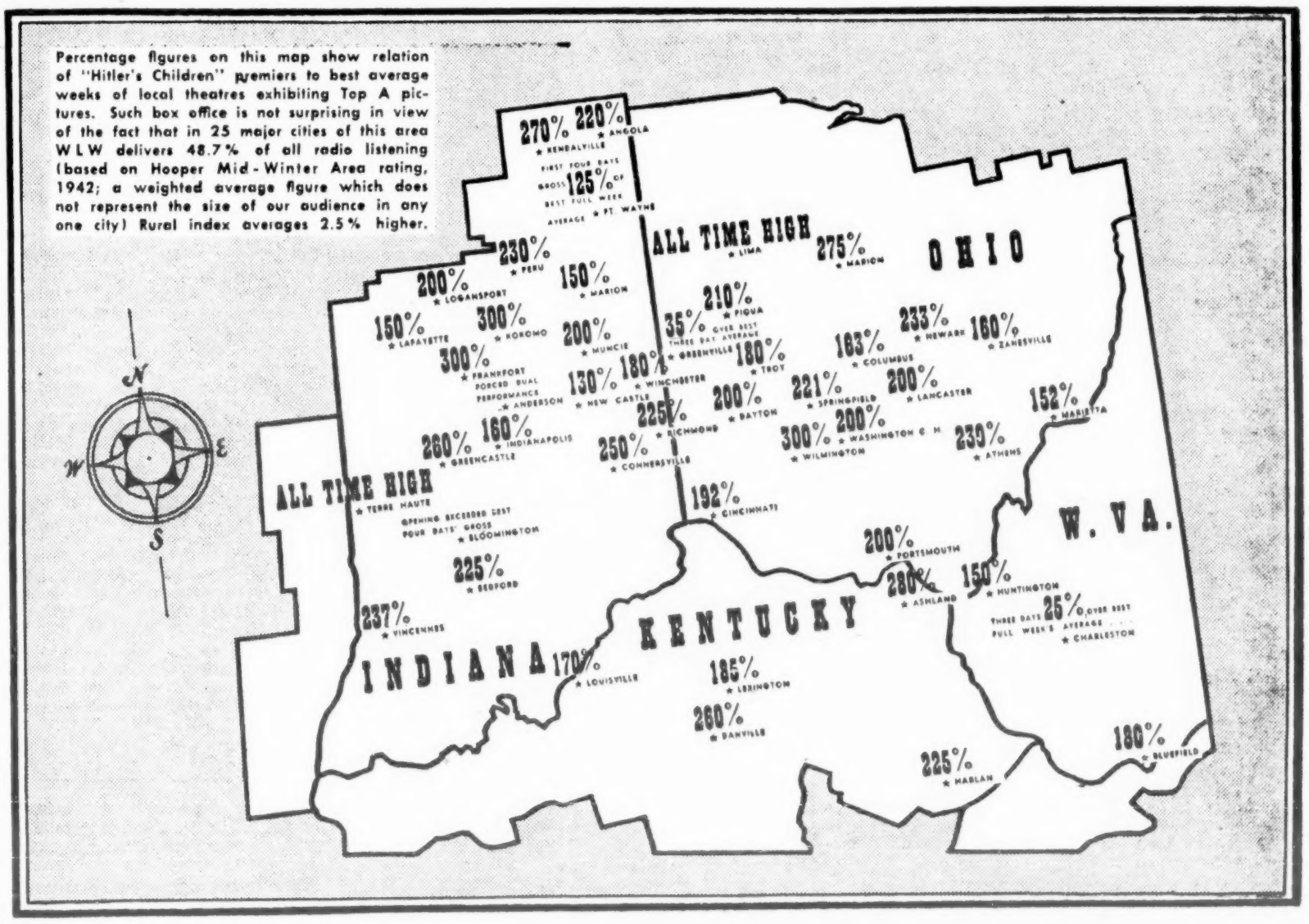
The Supreme Court has set the afternoon of Monday, April 5, to hear arguments on the important clear channel case affecting NBC's Denver station, KOA, and WHDH of Boston. This is the test case which will determine (a) a station's property rights in a clear channel and (b) the right of the Federal Communications Commission's authority to allocate use of a clear channel band to a second station in a different part of the country.

Case is up on appeal by FCC, which has lost twice in the lower Federal courts. KOA enjoyed a night clear channel over 850 kc frequency until FCC granted night rights on the band to WHDH, which had shared it in the daytime only. FCC contended that, since the stations are so far apart, there would be virtually no overlap and that therefore KOA had no interest in the application of WHDH. FCC, following precedent, refused to permit KOA to intervene in the WHDH application.

KOA and NBC appealed to the Federal courts, which ruled that the Denver station did have the right to intervene before FCC.

KOA-NBC appeal, filed here last week with the high court, followed the same line of argument offered successfully before the lower courts. It challenged the FCC authority to give away rights to the clear channel, and also the method used in refusing KOA as an intervener at the hearings.

One major argument made by the NBC station was that, if FCC could alter clear channel operations, then Canada, Mexico, Cuba and other signatories of the North American Regional Broadcasting Agreement would also be able to use the 850 kc band, which they had previously refrained from violating, under the clear channel regulations.



Every box office record broken in 46 cities

By WLW World Premiers of "Hitler's Children"

On January 14, WLW staged Fifty City World Premiers of "Hitler's Children", based on the best-seller "Education For Death" by our European Commentator, Gregor Ziemer. Promotion on Mr. Ziemer's own programs jam-packed theatres throughout WLW-land, started the film on its way toward becoming one of the best grossing pictures of all time. So sensational were these premiers that Ned E. Depinet, President of RKO Radio Pictures, Inc., wired WLW:

"Box office and attendance figures in WLW World Premiers of 'Hitler's Children' have clearly demonstrated the intensive coverage and selling power of The Nation's Station. Despite the years of association of our company with the radio industry, it has remained for WLW to demonstrate to us and the motion picture industry the tremendous results possible with radio as the spearhead of a well planned and executed campaign. I feel that our joint operation with you has pioneered a new phase of American merchandising and advertising, with a demonstration of mass selling unprecedented in the history of motion pictures and radio."

DOMINANCE WITH DEALERS. Implementing your advertising on WLW is a carefully developed plan of merchandising which covers every phase of distribution from manufacturers' representative through consumer—climaxed by 28,000 personal contacts every year on the wholesale and retail dealers who move your merchandise. This comprehensive merchandising program is controlled and directed by WLW, costs advertisers nothing.

A NEW SALES SERVICE. Answering the problem of the man-power shortage is SPECIALTY SALES, a WLW affiliate. SPECIALTY SALES offers the services of experienced salesmen who cover every grocer and druggist in all cities of our four-state area. SPECIALTY SALES enables you to maintain dealer contacts or introduce new products at a fraction of the cost for man-power.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

DIVISION OF THE CROSLEY CORPORATION

- **WLW audience dominance, plus the cooperation we receive as a result of continuous dealer contact, now augmented by SPECIALTY SALES, offer you the most effective means ever devised for directing the distribution and sale of consumer food and drug products.**

From the Production Centres

IN NEW YORK CITY . . .

Milton Bacon's 'God's Country' series on CBS moves April 5 from Saturday morning to 11 a.m. Mondays....David Goddard, narrator of 'Light of the World,' expects to go into the Army, in which case Arnold Moss may succeed him. Dick Stark will probably announce the serial when James Fleming goes to Ankara for CBS....Lexington phone message service is only kidding in its current directory when it lists director Axel Gruenberg among the actors....There must still be a trace of the actor in director Earle McGill, however, as he invariably has a character named after him in his 'Report to the Nation' broadcasts....Katharine Cornell makes her third radio appearance Sunday (21) in a Red Cross appeal over NBC. She previously did a Red Cross program and a transatlantic broadcast for BBC, repeated via transcription on WNYC....Maj. Henry Carlton, the former script writer, stationed at Wright Field, Dayton, with the Army Air Forces... Fred Vosberg, radio director of the Treasury Department's New York War Saving Staff, is back in school studying French and decoding in preparation for his OWI radio job in North Africa.

Art Ford, former WMCA, WHN and WBYN disc jockey, is now doing a Monday through Saturday (8-9:45 p.m.) stint for WNEW. Ford is stressing sweet jazz and light classics in contrast to the jive usually featured by WNEW....Eleanor Powers, ex-legit and radio actress, was signed by the same station as an announcer, replacing Eddie Cantor's daughter, Marilyn, who resigned....Bob Hawk, Camel 'Thanks to the Yanks' m.c., had an entire Army barracks for himself and his manager the last night of his recent USO tour to Newport News, Va. They had missed the last bus to town, where they had hotel accommodations, so the commanding officer of this embarkation camp offered them the use of the empty barracks.

Bessie Beatty, who conducts a woman's program over WOR Monday through Friday, 11:15-12 noon, adds the Radbill Oil Co. to her list of sponsors March 29. Radbill manufactures Renuzit French Dry Cleaner.... Bob Allison, Kerby Kushing and Dennis James are tossing coins over at WNEW to see who broadcasts the finals of the Golden Gloves boxing bouts from Madison Square Garden tonight (Wed.).

Merrill Denison, scripter of 'A Woman of America' and the continuity of the Prudential 'Family Hour,' has authored 'Klondike Mike,' an adventure-biog of Mike Mahoney, to be published March 24 by Morrow.... 'We the People' renewed for another cycle....Leon Janney expects to be called in a few weeks for Officers' Candidate School....Arlene Blackburn subbed last week as title player of 'Young Widder Brown' when Florence Freeman was ill. Incidentally, Miss Blackburn will become a mother soon....Virginia Routh stepped into the 'Just Plain Bill' cast when Ruth Russell became ill....Stuart Metz succeeds James Fleming as 'Second Husband' announcer....Betty Mulliner to replace Louise Florea in the 'American Album of Familiar Music' chorus. Miss Florea recently married and will move to Denver....Edgar Kobak, Blue network executive v.p., bedded with severe cold....Storrs Haynes, Compton agency radio production head, to the Coast for the start of 'I Love a Mystery' for Procter & Gamble....Fred Tozere back from operetta tour and with Paul McGrath and Gene Leonard, joined 'Second Husband' cast....Other casting: Canada Lee, Elizabeth Reler, Juano Hernandez, Ethel Remey, Ed Begley (Mr. Keen'); Charles Webster ('Lorenzo Jones'); Selena Royle, Eda Heineman, Gertrude Warner ('Amanda of Honeymoon Hill'); James Monks, Vera Allen ('Front Page Farrell').

Karl Malden, of 'Our Gal Sunday' and the legit 'Counterattack,' awaiting Army call in April....Capt. Tex McCrary, in London with the Army Air Forces, will be on 'We, the People' by shortwave Sunday (21) from London, telling a first-hand account of a bombing raid on Germany.....Marjorie Anderson and Ted Osborne play the leads tonight (Wednesday) in Ed Jurist's 'The Little Things' on 'Manhattan at Midnight,' with Dave Levy directing....When 'Snow Village' had an episode last week describing a New England town meeting, several of those at the town meeting at Madison, N. H., took time out to listen to the broadcast. William Ford Manley, 'Snow Village' author, lives in Madison and was at the interrupted session.

George Burns, Gracie Allen and Paul Whiteman were hosted by Young & Rubicam at a buffet dinner yesterday (Tuesday) afternoon at the Sky Gardens of the St. Moritz hotel. The occasion was Whiteman-Gracie Allen concert last night at Carnegie Hall....Al Duranty, of the WOR press department, resigned to join the J. Walter Thompson agency as publicity chief Wick Crider's assistant.

IN HOLLYWOOD . . .

Harry Maizlish has signed up Congressman Will Rogers, Jr., for a weekly series on what goes on in Washington. He'll ship out the platter on Fridays for a Monday ride on the turntable....Gabbing on the fancies and foibles of the Hollywood set has lost its glamor (and recompense), at least for George Fisher, who used to babble on Mutual and Columbia. He recently competed in the NBC audition for announcers and had his duke raised. He was immediately shipped to Salt Lake....Bing Crosby escaped serious injury last week while in Phoenix, Ariz., on a bond-selling tour. Rushing to make a train back to Hollywood, he leaped from a moving auto and twisted his ankle. It threw him and the front wheel of the car passed over the ankle. He's getting about with a cane....John McDonald, NBC's watchdog of the moneybags, looking over the ledgers at Radio City.... When Cass Daley had to cancel out her guest shot on Kraft Music Hall last week the agency hurriedly substituted Eddie Bracken. He would take the booking alright, but under the circumstances he wanted the guest coin to go to Miss Daley. This the latter refused, so the two decided to give the check to the Red Cross. William Morris agency and Paramount waived their share of the coin, so the full amount could go to the Red Cross....George Raft and Lynn Bari are paired in Lux broadcast March 22 of 'Each Dawn I Die.'....Claude Sweeten, who took the baton from Billy Mills on 'The Great Gildersleeve' when the latter had to halve his activity on account of an ear infection, is now the regular maestro on the show. Mills continues custodian of the downbeat on 'Fibber and Molly' ....Howard Harris, scripter, under observation at the hospital....Home of Al Kaye, producer of Maxwell House Time, was rifled of valuables and old radio scripts. Can it be that some gagwriters are so desperate as to burgle oldies?....Bob Brewster, producer of Kraft, doubling over to the Gene Autry show for two weeks so Brad Brown can take a vacation.... That Metro studio deal is still kicking around, but the agency lads are shying away from that $20,000 price tag like they would an incendiary bomb....An NBC exec recently referred to CBS as 'the wet network' (wine, etc).

IN CHICAGO . . .

Les Tremayne leaves the 'First Nighter' cast after the March 28 show for film work in Hollywood. His wife, Eileen Palmer, will give up her radio commitments on 'Ma Perkins' and other strip shows to accompany him....Dale 'Smokey' Lohman, rural entertainer from KWTO, Springfield, Mo., has joined the Prairie Ramblers, WLS singing group....The Harry James-CBS Chesterfield broadcasts of April 6 to 15 will emanate through WBBM and come from the Civic Opera House, where a 45-minute show will be given before going on the air....Glenn Snyder, general manager, and George Cook, treasurer, of WLS, have left for Phoenix, Arizona, to visit the Arizona network stations KOY, KTUC and KSUN. They are expected to return about March 25....Owen Vinson, producer of CBS's 'That Brewster Boy,' is spending the first four days of each week on his 170-acre farm in Sycamore, Ill., due to the shortage of farm manpower.... Karl Sutphin has been transferred from the WLS sales department to the station's sales promotion department....Tates' Theatre Guide program, formerly heard over WAIT, Saturdays, 5:45 to 6 p.m., CWT, is now heard on WAAF at the same time.

Jack Frost, Alka-Seltzer National Barn Dance script writer, who has over 200 published tunes to his credit, was voted into ASCAP last week.... Although Don McNeill, Blue Network's Breakfast Club m.c., is confined in the Wesley Memorial Hospital with a strep throat, he participates in the program each morning through a two-way hookup....John McCormick, former Blue Network salesman, has replaced George Diefenderfer, who is now a lieutenant in the U. S. Navy, as an NBC account executive ....Fathers of Jack Ryan, NBC press head; Bobby Brown, WBBM director-announcer, and Dick Post, WBBM announcer, passed away last week....Bob Morard, formerly in WBBM Special Events department, visiting old friends during a 15-day leave after six months at sea as a U. S. Navy lieutenant....Bob Becker's 'Sportsmen's Spotlight' has been renewed on WGN by the Illinois Commercial Men's Association through the L. W. Ramsey Co.....Program is aired Sundays from 3 to 3:15 p.m. CWT.

Carl Kroenke has been added to the small 'Vic and Sade' cast, the third such addition since the program went on the air 10 years ago....Randy Blake, WJJD announcer and master-of-ceremonies, has returned to the microphone following a siege of the flu....Eloise Kummer, Rene Gekiere and Barry Drew have been added to the 'Painted Dreams' cast....Paul Mills, sales manager, and Jack O'Mara, sales promotion manager of WOWO and WGL, Fort Wayne, Indiana, were visitors at the NBC studios.... Genevieve Capstaff, an amateur radio operator for 13 years, has been engaged by WGN as Chicago's first woman sound effects technician.... Bob Brown, an NBC announcer for the past 11 years, has been commissioned a lieutenant, j.g., in the Naval Aviation branch of the U. S. Navy ....Frank Papp, an NBC director, has been absent from the studios since March 1 because of a back ailment.

COURT OKAYS WOW LEASE

Omaha, March 16.

Lease of WOW to WOW, Inc., was approved late last week by District Judge Rine. WOW, Inc., is headed by John Gillin, Jr., who was manager of the station under the Woodmen of the World Insurance Society.

The opinion of the judge came at the end of seven days of testimony taken in a lawsuit brought by Dr. Homer Johnson, of Lincoln, Neb., member of the Insurance Society, who sought to have the lease set aside on grounds of fraud and inadequate consideration. He also charged that the new corporation might use the station as a tool to promote sale of the Nebraska Power Co.

The WOW corporation has been operating the station since Jan. 14. Lease terms call for the corporation to pay insurance company $8,000 per month for the first three years, and $6,000 monthly for the remaining 12 years of the lease. Judge Rine said he found no evidence of fraud or that the station would be used to promote the power company.

During the proceedings the name of former Senator George W. Norris was injected into the suit when Attorney Don Stewart, representing Dr. Johnson, asked Gillin if the new corporation didn't plan to bring Norris into the new setup either financially or as a commentator. Gillin, surprised, said there was no such plan.

Gardner Cowles, Jr., of Des Moines, director of the OWI, testified by deposition that he believed the lease price is adequate. Cowles admitted he once tried to buy WOW and that he also tried to persuade Gillin to manage the Cowles stations. Cowles is head of the firms which publish the Des Moines Register & Tribune and Look Magazine, also operating KRNT and KSO, Des Moines; WMT, Cedar Rapids, and WNAX, Yankton, S. D.

Zenith's $1,370,000 Net

Zenith Radio Corp. consolidated operating profit was $4,048,495 for the first nine months ending last Jan. 31, after all charges, but before providing for Federal income and excess profits taxes. The Federal taxes for this period, first three quarters of the company's fiscal year, are estimated as $2,678,951, leaving estimated net profit of about $1,370,000.

Directors of corporation declared $1 dividend at the same time the financial report was released. It is payable April 30 to stock on record, April 15. Zenith paid the same amount last year.

GROVE SPENDS 250G WITH NBC

Chicago, March 16.

Largest single spot sales order ever received by the Central Division of NBC was signed last week, when a 52-week contract involving more than $250,000 in news and commentary programs was placed by Grove Laboratories, Inc., through Russel M. Seeds Co., with nine NBC stations. Contract was negotiated by June Rollinson, agency time buyer, and Rudi Neubauer, NBC account executive, and starts March 29.

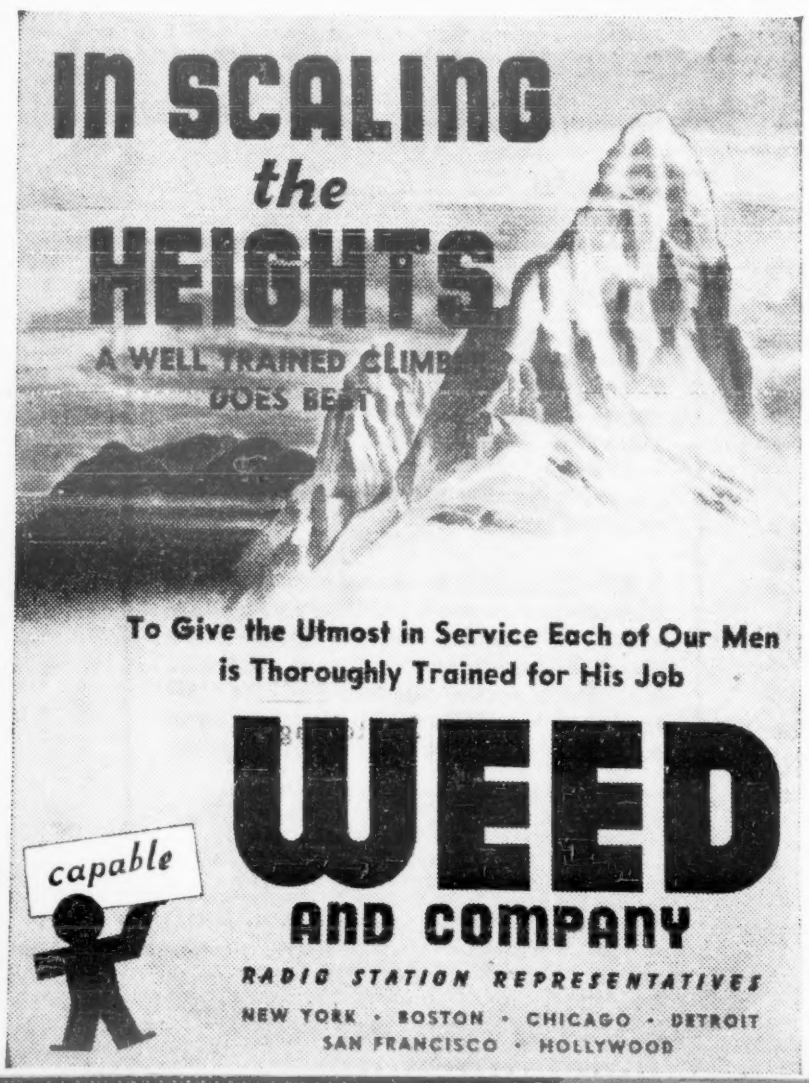
Programs to be used are: WMAQ, Chicago, seven 15-minute programs weekly, featuring Norman Ross and Louis Roen; WEAF, New York, three 15-minute news programs weekly featuring George Putnam; KYW, Philadelphia, five 10-minute news programs weekly; WGY, Schenectady, N. Y., three 10-minute commentaries weekly; KPO, San Francisco, one 15-minute news program weekly; WTAM, Cleveland, five 10-minute sports programs weekly featuring Tom Manning; WRC, Washington, five 5-minute news programs weekly featuring Richard Harkness and KDKA, Pittsburgh, two 15-minute programs weekly.

WMCA's Lenten Series

WMCA, N. Y., the Greater New York Federation of Churches, and the Brooklyn Church and Mission Federation have prepared a special Lenten radio series, which started Friday (12) and to be heard every Friday thereafter at 11:15-11:30 a.m. through Good Friday, April 23.

The two Federations, representing 1,200 Protestant churches present a guest minister each week.

Kansas City — Maren Cardwell, scripter at KCKN, has resigned to work at new Pratt-Whitney aircraft plant.



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COLORED BANDS' BONANZA

N. Y. Cap Signs Barnet, Despite WB Squawk; Krupa to Par After All

Capitol theatre on Broadway assertedly has signed a contract with Charlie Barnet's orchestra to open at the house either April 1 or 8, following the current Bob Crosby band. Move indicates that the Loew booking office, which handles the Cap, is satisfied that the Strand theatre, opposition house, has no priority on Barnet. Nevertheless the Strand, through booker Harry Mayer, has filed a complaint with the American Federation of Musicians over Barnet's date at the Cap, claiming it has written proof that the band is committed to that house. Music Corp. of America, which books Barnet, claims the Strand can produce no such option 'because it has none.'

The Paramount had also filed a complaint with the AFM over MCA's negotiations with the Capitol for Gene Krupa's orchestra. Krupa played the Par last summer and Bob Weitman, managing director, claimed to have a verbal commitment for the band's return.

However, this situation has been smoothed by a trip to Cleveland to see Krupa by Harry Levine, Par booker, and Phil Bloom, MCA theatre booker. As pointed out before, Krupa's main interest in the Cap was that it would provide him with an immediate playdate, whereas the Par didn't expect to use him until the fall. As it's now arranged, Krupa opens at the Par May 19, displacing Charlie Spivak, who is satisfied because of an opportunity he now has to go to the Coast to make film.

Cap last week made another move to consolidate its new pit band policy, by arranging to bring in Harry Gourfain to produce its shows. Gourfain formerly bossed production at the Strand, quitting more than a year ago to become an independent producer of ice shows, etc.

AFM-Lightman Snag Nixes Band for Red Cross Rally in Memphis

Memphis, March 16.

Orch of Joe Sanders was jerked off city-wide Red Cross rally program at Ellis Auditorium at last minute recently when the local Musicians' Federation interposed objections.

Sanders' band, which has just closed a long engagement in the Balinese Room at the Claridge hotel, was to have provided musical interludes for the rally, at which Laraine Day and Alan Marshall, Hollywood film players, were to appear. As it turned out, film folk also missed the program, being grounded in New Orleans by bad flying weather. However, they came on to Memphis that night and participated in other events attendant upon Red Cross drive in a 24-hour stayover.

Newspapers here attributed union cancellation of Sanders' permission to play the rally to existing differences between M. A. Lightman, Sr., theatre owner and chairman of the rally committee for the Red Cross, and R. L. ('Spike') Lesem, business agent for the musicians.

Lightman charged that the union first approved the arrangement, then withdrew the band at a late hour. Lesem had little to say except that 'someone tried a quarterback sneak and the quarterback fumbled the ball,' obviously referring to Lightman, whose Malco theatre has been on the union's unfair list about a year.

Hutton Opens Aug. 1 At N. Y. Hotel Astor

Ina Ray Hutton's orchestra gets a shot at the Astor Roof, New York, this year, as it did last. Band opens at the spot Aug. 1, for four weeks, following Benny Goodman, who succeeds Harry James. Latter opens the Roof May 17.

Miss Hutton's outfit is currently at the N. Y. Strand theatre.

Jack Peck band renewed for eight weeks more at Club Casino, Pittsburgh.

Boston to Jump April 15

John Kirby's orchestra and Una Mae Carlisle, with additional Negro names not yet definitely booked, will stage a concert at Symphony Hall, Boston, April 15. Affair, handled and promoted by George Mouzon, who ran the recent Duke Ellington concert there, will benefit the USO, which gets 50% of the net proceeds.

Ella Fitzgerald, who will be working at the Tic-Toc Club, Boston, at the time, may become another name in the lineup.

Kramer in GAC Booking Dispute

Mrs. Maria Kramer's habit of stalling over final decisions on bands for her Edison hotel, New York, got her into a dispute with General Amusement Corp. last week. She wanted Chuck Foster's orchestra to follow the current Tommy Tucker outfit into the Edison, opening May 18 for 12 weeks. She also wanted him for three weeks at her Roosevelt hotel, Washington, D. C., opening April 26. But after waiting two weeks for contracts to be returned to them with her signature, GAC sold the band to the Blackhawk Cafe, Chicago, where it opens April 7 for 16 weeks.

Day after completing the deal for the Blackhawk, GAC received the signed contracts for the Roosevelt and Edison, but Foster had signed neither. Mrs. Kramer, however, feels that the band is contracted to her. Couple weeks ago the hotel operator prevailed upon Blue Barron to hold over at the Edison because she hadn't been able to come to terms for a replacement band. Barron was obliged to cancel several theatre commitments to stay on.

Foster replaces Gracie Barrie's orchestra at the Blackhawk. She may go into Frank Dailey's Terrace Room, Newark, N. J., May 5.

AFM PICKS COLUMBUS FOR ANNUAL POW-WOW

American Federation of Musicians has shifted the scene of its 1943 annual convention from Jacksonville, Fla., to Columbus, O. Change was made because of the transportation problem and the fact that Jacksonville hotels could not guarantee reservations. Columbus was selected because it is centrally located.

Convention opens in the Deshler-Wallick hotel, Columbus, June 14.

Penn Hotel, Pitt, Makes Switch to Local Bands

Pittsburgh, March 16.

William Penn hotel, town's biggest hostelry, will switch to local bands for remainder of season when Herb Hagenor outfit winds up a nine-week engagement there April 3. This will eliminate last remaining stronghold of travelling orchestras in the city, since every other dance spot around is now using Pittsburgh musical talent.

Hotel, which ends its dance year early in June, plans to use three local outfits for a period of three weeks each and at the same time hopes to develop one that may prove a draw and be available for William Penn's reopening in the fall. Although not definitely set yet, Tommy Carlyn will probably begin the policy on April 5, with Baron Elliott, if he isn't in the service by then, and Joey Sims as the remaining two possibilities.

Herb Hagenor orch winds up nine-week engagement at William Penn hotel, Pittsburgh, April 3. May disband then since most of his men are planning to go into war plants.

THEATRE CLEANUP FOR NAME ORCHS

Better known Negro bands are also partaking of the greatly increased theatre grosses throughout the country.

While the top colored outfits are too few in number to stack up against the imposing list of white bands playing the deluxe band houses, the former outfits have a colored circuit of their own from which they have been earning comparatively phenomenal sums the past couple months.

As an example, Count Basie's band last week earned slightly better than $7,700 for seven days at the Regal theatre, Chicago, with a total gross of just over $19,000. And Basie didn't come near the record-breaking total piled up several weeks ago by Lionel Hampton; this band did $21,000 worth of business, taking out just over $9,200 for its own end.

A year ago this kind of money for the majority of the Negro jivesters was unheard of; to cite other examples, Hampton earned $7,780 at the Paradise theatre, Detroit, and Basie drew $5,800 from the Apollo theatre, N. Y., during Xmas week.

Basie and Hampton are not the only ones doing it either. Duke Ellington, Jimmie Lunceford, Earl Hines, Tiny Bradshaw, Lucky Millinder and bands of that type have been piling up equally fantastic grosses in theatres, and, in many cases, on one-night dates. Negro theatre circuit consists of six houses—Apollo, N. Y.; Fay's, Philadelphia; Royal, Baltimore; Howard, Washington, D. C.; Paradise, Detroit, and the Regal, Chicago.

Majority of these houses don't have the seating capacity, or the calibre of film fare to ask prices white houses get so they don't usually offer very substantial guarantees. As a rule deals consist of a comparatively small set price with a split over a certain figure, which, of course, is how most of the major white bands work. Often the splits are 50% above the house nut.

Pitt Maestro Becomes Chemist in War Factory

Pittsburgh, March 16.

Herman Middleman, one of Pittsburgh's best-known bandleaders and for last three years leader of orch at Yacht Club, has given up music for the duration to become a chemist in a local war plant. Middleman, a college graduate in chemistry, decided to go into defense work after trying unsuccessfully for several months to grab a commission in any branch of the service. He's over 40.

Before organizing his own band, Middleman was pianist and contractor at Stanley theatre, WB deluxer, and also the Enright, WB house, too, when Dick Powell was getting his start there as an m.c. Yacht Club crew has been taken over by Archie Tarshis, sax player, who is changing his name to Archie Towne.

Monroe Respite From Pic Via Costello Illness Eases N. Y. Hotel Booking Snag

Meet the Girls

Jimmy Dorsey's orchestra will play at the dedication of a Record Lounge for WAVES and SPARS at the U. S. Naval Training School set up at the Bronx, N. Y., campus of Hunter College. Dorsey will do two 40-minute sessions Saturday (20) afternoon, as a means of playing for the full enrollment of 4,000 enlistees.

It was originally arranged to broadcast the entire affair over Mutual, but that idea has been cancelled.

Glen Isle Casino Mulls Reopening

Glen Island Casino, New Rochelle, N. Y., name band location, is mulling its reopening soon for the summer. Spot closed last January because of the transportation snag, but since recent indications point to an easing of gasoline and rubber restrictions, it may make a try at its former policy. No band has been committed, but Bob Chester has been mentioned.

Spot is the only one of the suburban N. Y. band locations to show any life since folding. Meadowbrook, of course, has been moved by Frank Dailey into Newark, N. J. (Terrace Room at Mosque theatre). Log Cabin, further up in Westchester, and less accessible to patronage, isn't stirring.

NELSON ORCH TO TOUR VAUDE AFTER AIR FINIS

When Ozzie Nelson checks off the Red Skelton Tuesday night NBC radio show in June, he'll take his orchestra on a tour of vaudfilm houses through the east and midwest. Dates will be set within the next two weeks by the William Morris agency.

Same agency has also lined up a tour of week and split-week stands for both the Earl Hines and Hal McIntyre orchs. Former tees off latter part of May at the RKO Boston, followed by dates at the Temple, Rochester, N. Y.; Stanley, Utica; Palace, Cleveland; Oriental, Chicago, and Riverside, Milwaukee.

McIntyre band sets out April 1 at Poli's, Waterbury, and also plays the Central, Passaic; Stanley, Pittsburgh; Earle, Philadelphia; Temple, Rochester; Oriental, Chicago, and Riverside, Milwaukee.

Lionel Hampton's orchestra does fast return to Fay's theatre, Philadelphia, April 9. Outfit played the house about six weeks ago and broke b.o. record.

Lou (Abbott &) Costello's rheumatic fever last week relieved for a while a gathering headache for Mrs. Maria Kramer, operator of the Lincoln hotel, N. Y., and had effect on two other hotels and the movements of three bands.

Costello's illness has cancelled the Metro film, 'Harem Scarem' in which he and Bud Abbott were to star and which was to go into work April 12, with Vaughn Monroe's orchestra. Monroe on April 9, is returning instead to the Commodore hotel, N. Y., which cancels Abe Lyman's contract for that spot. Lyman in turn is remaining in his present job at the Lincoln for an additional eight weeks, relieving Mrs. Kramer's worries about a band to fill that period.

In addition, Jerry Wald and the New Yorker hotel, N. Y., may benefit from Costello's illness. Wald might have been called back to the Lincoln by Mrs. Kramer, on an option she has on him. Instead, he may go into the New Yorker, succeeding Sonny Dunham, who leaves the spot late this month without a definite replacement.

Costello film was to be Monroe's initial picture work. It was recently moved up to April 12, forcing Monroe to cancel theatre work to be on hand. It has been arranged for the band to make 'Meet the People' for the same studio, beginning May 17. Lyman may play the Commodore in the Fall.

Petrillo's Help Sought In Inducing Maestros To List USO Service

James C. Petrillo, head of the American Federation of Musicians, has been asked to order all AFM bandleaders to compile lists of the free dates they have played at Army camps and turn the information over to the USO, and thereafter keep the latter organization up to date on such activities. Several weeks ago the USO sent several hundred requests to leaders for data on their camp appearances and got only about 75 replies, hence the request for Petrillo's cooperation.

USO's purpose in compiling a list of names, dates and places of free band work of a morale nature is to keep handy a complete file of what musicians have done on the home front in the event anyone does any derogatory fingerpointing. For a while, at the outset of the USO, latter asked leaders to do no servicemen entertaining not assigned by that organization. It asked that all personal requests for charity appearances of any kind be referred to it; gradually leaders slipped out of that routine and the USO completely lost track of what the band business was doing on its own.

KIRBY ASKS BANDMEN TO JOIN HIM IN ARMY

John Kirby, who's scheduled for Army induction within next couple months, is trying to convince the men in his six-piece combination to join up with him as a unit. So far they have given the leader no definite answer, but are considering such a move.

Kirby was in N. Y. last week to consult with his draft board. He received a deferment to wind up bookings already signed, which may find him in uniform in June.

Switching Mood, Leaders

Memphis, March 16.

Decision to change style from sweet to warm is causing a shift in leadership of the WMC Studio ensemble and band playing the Blue Room at Hotel Gayoso. Outfit has been fronted by Johnny Long past several months. Will now be led by Bob Horsley, pianist, who will baton it from the ivories.

This is local orch heard on NBC 'Down in Dixie' broadcast on Sunday nights few months back.

Claims Brit. Bands Were Asked To Help Combat AFM's Disc Ban

Inquiries were made in England last year as to whether certain popular British dance bands would record masters for shipment to the U. S. to combat the AFM's band against records and transcriptions, according to a letter in the International Musician, AFM house organ.

This statement is made in a letter from F. Dambman, general secretary of the English Musician's Union, to James C. Petrillo, AFM head. Dambman states that all such approaches were rejected, but doesn't state by whom they were made.

Item is part of a communication which expresses satisfaction with the AFM's conduct of the current recording controversy on this side and endorses it fully.

Allen Back to N. Y. Penn

Bob Allen's orchestra returns to the Cafe Rouge of the Pennsylvania hotel, N. Y., following Jimmy Dorsey. Allen opens May 3, staying until June 16, when Spivak takes over direct from a date at the Paramount theatre, N. Y., where he opens May 19. Glen Gray may follow Spivak at the Penn.

Allen's band was at the hotel last fall, from October until late December, in place of Glenn Miller, who unexpectedly entered the Army. Allen, incidentally, last week replaced singer Lynn Gardner with Paula Kelly.

Crosby Hot $60,000, Hutton Swingy 53G, Both N.Y.; Krupa Big 27, Cleve.

(Estimates for This Week)

Bob Allen, Boston (RKO Boston; 3,200; 44-99)—With 'Meanest Man' (20th), Beatrice Kay, Dave Apollon, others on stage. All-round attraction, with band getting strong response. Stout $29,000.

Mitchell Ayres, Minneapolis (Orpheum; 2,300; 39-55)—With 'Pittsburgh' (U), and Andrews Sisters on stage. Bangup $19,000, with Andrews combo giving bill the real fillup.

Bob Chester, Newark (Adams; 1,950; 25-99)—With 'Idaho' (Rep) plus others on stage. Staunch $18,000.

Bob Crosby, New York (Capitol; 4,620; 35-$1.10)—With Van Alexander band, Joan Edwards, Mary Raye and Naldi, others, in person and 'Stand By Action' (M-G). Inaugurating stageshow policy here after nearly eight years of straight film, Crosby and others are credited very importantly for big $60,000 or over; entire show holds over.

Xavier Cugat, New York (Paramount; 3,664; 35-$1.10)—With Henny Youngman, others on stage, 'Hitler's Children' (RKO) (3d wk). Sturdy $55,000; goes a fourth stanza starting today (Wed.).

Jan Garber, San Francisco (Golden Gate; 2,850; 44-75)—With 'Hitler's Children' (RKO) in third week; first for band and the new stage layout. Sock $21,000.

Ina Ray Hutton, New York (Strand; 2,756; 35-$1.10)—With Jane Wyman, Irene Manning and Jerry Lester in person and 'Hard Way' (WB). Combination of stageshow and picture pulling strong $53,000.

Gene Krupa, Cleveland (Palace; 3,700; 35-85)—Plus 'Silver Skates' (Mono). Band rated as giving this show its real lift; walloping $27,000.

Johnny Long, Chicago (Chicago; 4,000; 35-75)—Plus 'Hard Way' (WB). Fine $40,000 with picture credited with considerable draw.

Chico Marx, Philadelphia (Earle; 2,768; 35-75)—With Harpo subbing for ailing brother, band is chalking up fine $25,800 with excellent support from 'Meanest Man' (20th).

Will Osborne, New York (State; 3,450; 35-$1.10—Plus Johnny Burke on stage and 'Beach Story' (Par) (2d run). Good $23,000, with stage bill counting considerably.

Ciro Rimac, Providence (Metropolitan; 3,200; 30-55)—Plus 'Cinderella Swings It' (RKO) and others, on stage. Thin $4,500 for three-day weekend date.

Band Bookings

Mitchell Ayres, March 26, week, Circle T., Indianapolis; April 2, week, Michigan T., Detroit.

Bob Allen, March 19-21, Central T., Passaic, N. J.; 22-24, Lyric T., Bridgeport, Conn.; 26, week, Earle T., Philadelphia; May 3, five weeks, Pennsylvania hotel, N. Y.

Benny Carter, March 25, week, Orpheum T., Oakland, Cal.; April 4-5, Sweet's B., Oakland, Cal.; 7, indef., Hollywood Cafe, Hollywood.

Cab Calloway, March 26-April 29, Sherman hotel, Chicago; 30-May 6, Palace T., Cleveland; 7-12, Temple T., Rochester, N. Y.; 13-19, RKO Boston, Boston; 27-June 16, Strand T., New York.

Chuck Foster, March 29-30, Trianon Cafe, Salina, Kan.; 31, Charmot B., Omaha; April 1, Tromar B., Des Moines; 2, Turnpike Casino, Lincoln, Neb.; 3, Frog Hop B., St. Louis; 4, Skylon B., Sioux City.

Glen Gray, March 26, week, Riverdale T., Milwaukee; April 3, Plamor B., Kansas City; 6, six weeks, Palladium B., Hollywood.

Louis Jordan, March 26, week, Apollo T., New York; April 2-4, Lyric T., Bridgeport; 5, two weeks, Top Hat, Toronto, Can.

Johnny Long, March 21, Trianon B., Toledo; 22, Robbins T., Warren, O.; 23, Alexandria B., Hamilton, Ont., Can.; 25, week, Adams T., Newark, N. J.; April 1, Barvedon T., Poughkeepsie, N. Y.; 2-4, Metropolitan T., Providence, R. I.

Clyde Lucas, March 24, Coliseum, Tulsa, Okla.; 26, Plamor B., Kansas City; 27, Turnpike Casino, Lincoln, Neb.; 28, Meadow Acres, Topeka, Kan.

Will Osborne, March 28, Aud., Springfield, Mass.; 29-31, Paramount T., Salem, Mass.

Jimmie Lunceford, March 26-27, Palais Royale, Toronto, Can.; 28, Memorial Aud., Buffalo, N. Y.; 29, Royal Connaught H., Hamilton, Ont., Can.

Follow-up Comment

Continued from page 30

the time the program was over the listener got a highly enlightening panorama of the Midwest's geographical, agricultural, industrial and cultural background, was treated to a parade of voices that were of truly midwestern flavor, heard Wendell Willkie (cut in from New York) talk about his native Indiana and imbibed some fine Carl Sandburgia from the poet himself. It was a pictured Midwest that is giving its full measure to the war and hardly reflective of such hidebound Midwest isolationist-obstructionists as Rep. Clare Hoffman and the Chicago Tribune.

Neither Corp. Barney Ross nor the scriptists let down the Eddie Cantor show (NBC) last Wednesday night, when the furloughed Marine hero turned up as the evening's guest. The gags were fitting and funny and the former ring champ, whose Guadalcanal citation includes mention of 22 dead Japs, conducted himself pretty much like a seasoned trouper. Ross' timing was a darb, as was his afterpiece appeal for contributions to the Red Cross.

Basil Rathbone's guest stint on last Thursday's (11) Roma Wine show (8-8:30 p.m.) via CBS was weak. His material lacked the punch and pace of the rest of the stanza. In contrast to the previous week's so-so debut, Ransom Sherman and Lionel Stander scored with crisp gags, but Rathbone struggled along with third rate corn. Furthermore, his low comedy style lacked a light touch, which is so necessary when a cultured voice goes on a verbal slumming tour. Show held some first-rate warbling by Carlos Ramirez ('Brazil') and Martha Tilden ('Taking a Chance'). Leo Carrillo waxed over-lyrical on the topic of California vineyards and Roma Wine.

Archibald MacLeish, head of the Library of Congress, delivered a compelling and eloquent plea for Freedom from Fear, the fourth freedom of the historic Atlantic Charter, Sunday (14) on NBC's 'Inter-American University of the Air' (4:30-5 p.m.). This final chapter of the series devoted to the 'Four Freedoms,' which previously brought Mrs. Franklin D. Roosevelt, Norman Rockwell and the late Stephen Vincent Benet to the microphone, was a double-feature affair.

It teed off with a sketch dramatizing the settlement of Maryland by English Catholics in the 17th Century. The colony was a haven of refuge for Catholics, a persecuted sect in the England of that period. MacLeish then illustrated the fourth freedom in terms of the future. Using powerful poetic prose, so effective on the air, this poet-soldier-administrator pointed out that our present sacrifices will not have been in vain if American school children 100 years from now are unable to comprehend the meaning of international and domestic gangsterism, the suspicion and danger that constitute the fears the Atlantic Charter pledges to banish.

Orson Welles' substitution for Jack Benny Sunday night (14), during the latter's illness, gave promise at its outset of being a digestible session, but as it progressed its effectiveness faded. Except for the opening few minutes of crisp lines, which built up Welles' appearance, the writing fumbled the talent provided, particularly the Andy Devine part and the usual interlude with Rochester. There was one amusing bit, however, in which Welles took over the commercial by 'telling off the sponsor' by phone with this laugh based mostly on Dennis Day's fright at tangling with the money-man.

KENTON-WILLIAMS DRAW $3,800, RAYMOR, BOSTON

(Estimates)

Mal Hallett (Totem Pole B., Auburndale, Mass., March 13). Hallett drew better weather than first time here month ago, and played to 1,400 dancers at usual $1.45 couple for fine $1,015 gross.

Stan Kenton-Bert Williams (Raymor-Playmor B., Boston, March 12-13). Kenton and local Williams did better than previous weekend, with 2,000 Friday and 2,500 Saturday for excellent $3,877 gross. Kenton went on to Ritz Hollywood, Bridgeport, Conn., next night (14) and drew neat total of 1,206 admissions at 98c. Consensus of opinion on band is that it delivered too much heavy swing, not enough dance music.

Richard Himber (Shubert T., New Haven, Conn., March 14). First trip here for Himber; with vaude he drew approximately 3,800 at 75c top; better than average.

Harpo Still Subs for Chico

Pittsburgh, March 16.

Chico Marx wasn't able to rejoin his band at Stanley here last week, as expected, and isn't likely to get back into action in Philadelphia either. Orch is currently at the Earle theatre there, with Harpo Marx still guest-subbing for his brother.

Although Chico was released from Omaha hospital, where he had been bedded ever since becoming ill with bronchitis, several days ago his physician advised him to take it easy for couple more weeks at least and he went from Omaha to Adirondacks to recuperate. Harpo, anxious to return to Hollywood and resume his USO-Camp Show tour, will remain with Chico's crew, however, until latter is ready to take over once more.

AFM Eases 'Commish,' 'Guarantee' Rules, But Leaves Form B As Is

American Federation of Musicians has notified the various band booking agencies that it has modified the effect of two of the three AFM regulations the two factions discussed recently, but none will be completely erased from the union books. At the meeting about two months ago the agency executives advanced arguments for eliminating the rules that (1) allow leaders to pay commission on net proceeds of a booking, minus transportation, union taxes, etc.; (2) force the agency to guarantee the face value of a contract, and (3) Form B. This was the first meeting agencies ever had with the AFM in a body and the first time the former ever got together on such mutual problems.

In its decisions the AFM executive board made no mention of Form B one way or the other (Friday afternoon House voted to kill the $25,000 salary limit, most worrisome feature of Form B to bandleaders). However, in a story in its house organ, the International Musician, citing the definite closing of the Griff Williams Social Security case, the union stated that as a result of Griffith's victory, Form B will remain as it stands.

On the other questions, while it did not erase them from the rule books, the AFM modified their effect to the apparent satisfaction of the agencies. Regarding the 'commission on the net' item, it was ruled that the bookers could write contracts calling for any sort of commission arrangement, so long as it was mutually agreeable to the leader involved. This virtually cancels the regulation, but leaves it on the union list of laws, just in case. On the 'guarantee' problem, it was ruled that any complaints would be considered in the light of individual circumstances, so long as the agency wasn't clearly negligible.

'Commission on the net rule,' which New York local 802 of the AFM tried to have passed at annual AFM conventions for years, was prompted by the fact that before it was made a law, agencies were exacting commissions on transportation costs. That was arrived at this way: if a band received $1,000 for a job, a certain portion of that total represented the cost of getting to the date and on to the next. In that figure also was union taxes and sundry small items which 802 thought a band should not have to pay commission on, since it had to be spent to earn the $1,000 the contract called for.

'Guarantee' rule was designed to force agencies to be more careful about setting up bookings with doubtfully responsible operators. Rarely is a band paid in full before a job (majority of cases a deposit is given when contracts are signed), and it has frequently occurred that a leader looked around, after completing a one-night job to a good crowd, to find the promoter had absconded with the receipts. However, the majority of one-night bookings are arranged with established, reputable promoters.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	46	600	50,775
Hal McIntyre*	Commodore (500; $1-$1.50)	7	1,700	12,450
Lani McIntire*	Lexington (300; 75c-$1.50)	57	1,525	89,225
Sonny Dunham*	New Yorker (400; $1-$1.50)	10	1,975	20,375
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	5	3,025	15,975
CarmenCavallero*	Waldorf (550; $1-$2)	9	2,450	23,250
Abe Lyman	Lincoln (275; 75c-$1)	8	1,150	10,275
Guy Lombardo	Roosevelt (400; $1-$1.50)	0	†700	700

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Victor Borge and Cavallero. † 2 days.*

Chicago

Joe Reichman (Empire Room, Palmer House; 750; $3-$4.50 min.). Despite weather and taxes Hildegarde and Reichman increased business to 5,800 people.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Kassel steady here. Concludes present stay April 8. Jimmy Joy's band following. Around 2,000 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Business off some but Bondshu, sharing honors with Tito Guizar, drew 2,300 on the week.

Glen Gray (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Gray keeping up this spot's reputation as one of the most popular in town; 4,000 last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Off a bit here same as other places but Morgan accounted for about 2,200 tabs.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). Taking over stand for six weeks while Freddy Martin is picture making. Should crowd Martin's customary mark of 3,000 covers on his first week.

Ozzie Nelson (Biltmore; 900; $1-$1.50). Mean level here is around 3,500 and Nelson has been hewing to it with slight fluctuations.

Boston

Richard Himber (Main Ballroom, Hotel Bradford; 1,000; 85c admission). On first full week (concluding 10-day engagement), Himber did well by drawing 3,300 hoofers in six nights. Manager Bob Appleton feels Himber has paved way for successful new venture for the hotel.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). Newman played to 1,979 covers on second week; biz healthy all over town.

Milt Herth (Colonial Room, Copley Plaza; 260; 50c-$1 cover). Herth bolstering this new room's trade. Last week 719 covers, 118 better than previous stanza.

Joe Sudy (Terrace Room, Hotel Statler; 450; $1 cover). Sudy's third week was better with 800 covers over Friday-Saturday, only late nights, with excellent dinner traffic throughout week.

Philadelphia

Billy Marshall (Garden Terrace, Benjamin Franklin hotel; 500; $1.50-$2.50 min.). Continuing hefty pace along with Lamb-Yocum Ice Show playing to total of 3,105 patrons for dinner and supper shows.

Jack Uhl (Stratford Gardens, Bellevue-Stratford hotel; 250; no cover or min.). Dinner and supper hoisters reached figure of 1,465 last week despite kicking taken by biz because of income tax season and poor weather Sat.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Wheeling into 26th consecutive week Stuart is on way to a new all-time run in this downtown spot. Previous high, 21 weeks, was hung up by Stuart several years ago. Biz up last week with 3,900 customers. Eddie Cochran, magician, augmenting the floor show.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1.50). Band being held here indefinitely, but three new floor show acts are Liliane & Mario, Wallace and Jimmy Rae. Lent and taxes cutting into business and average nightly attendance down to approximately 400.

Location Jobs, Not in Hotels

(Los Angeles)

Benny Goodman (Palladium B, Hollywood, third week). In solid here and getting a better class of trade. May get up to 30,000 on six days and a cinch to hang up a new attendance record for the six-week stand.

Freddy Slack (Casa Manana B, Culver City, third week). Biz off here so far. Spot is far from town. May get 2,500 admishes, all on the weekend.

Louis Armstrong (Trianon B, Hollywood, first week). Ol' Satchmo just what the good doc ordered for this spot and the pack is on in full cry. Will get past big 7,000 and can stay as long as he likes.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Lent and income tax cut into business here, too, but Breese and Joe E. Lewis managed to draw in 3,500.

Gracie Barrie (Blackhawk; 500; $1-$2.50 min.). Good week despite elements. Miss Barrie responsible for 2,200 last week.

(Minneapolis)

Tiny Hill (Happy Hour; 650; no cover or min.). First nitery engagement here for this well-liked band. Slight slump to 450 nightly average attendance attributed to Lent and income tax.

On the Upbeat

Harry Owens' band moving into Universal for a musical featurette.

Gene Krupa orch pencilled into Stanley theatre, Pittsburgh, week of March 26, following Duke Ellington.

Frankie Masters' orch goes to the Coast for the first time in years, opening May 5 for an indefinite stay at the Trianon Ballroom, Los Angeles.

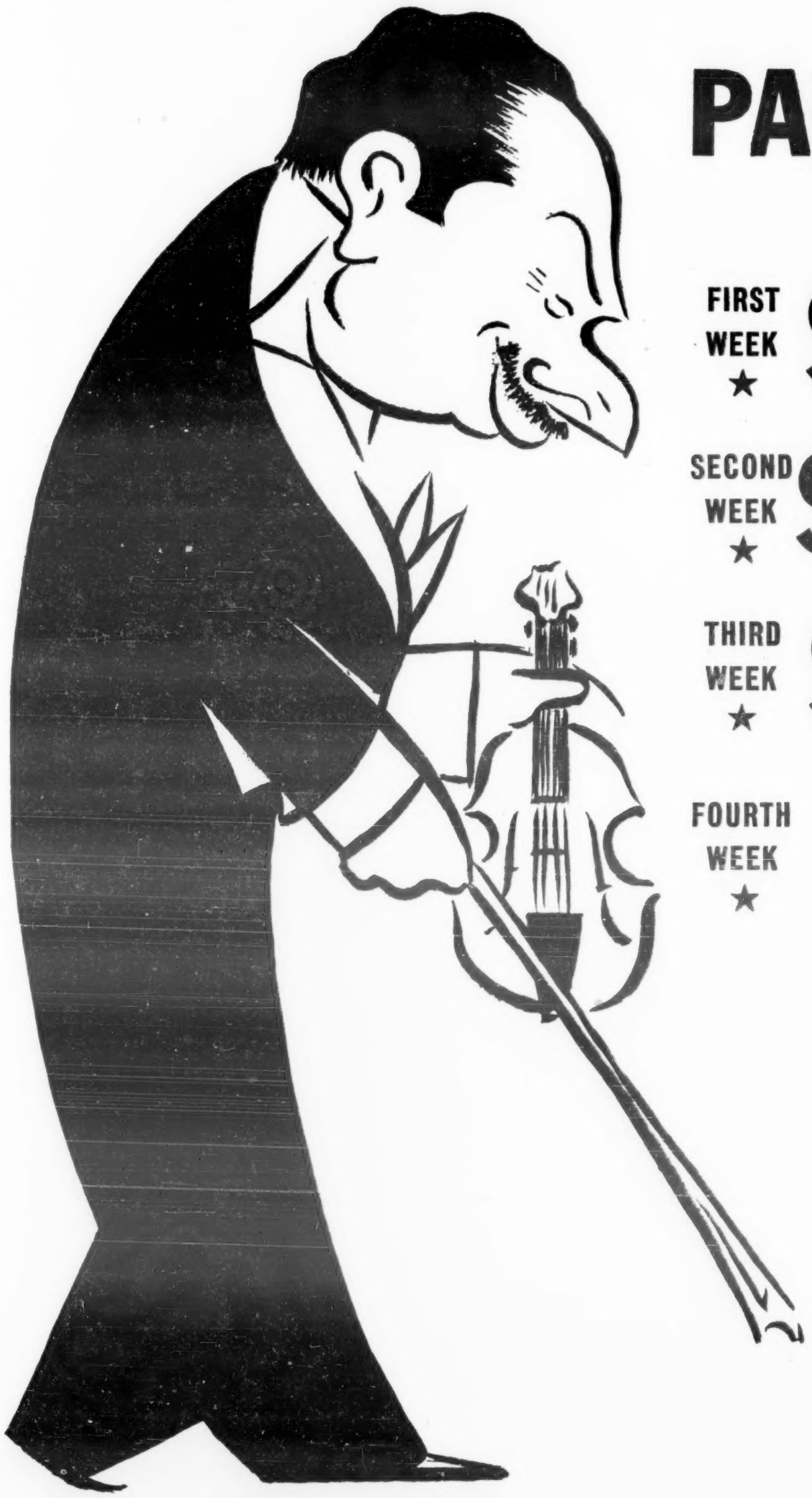
Howdy Baum orch, at Merry-Go-Round, Pittsburgh, for six months until that spot burned down recently, opens indefinite engagement March 19 at Kentucky hotel in Louisville.

Stanley Keller cocktail combo, now at the Sheraton hotel, N. Y., opens at the Warwick hotel, N. Y., March 29, replacing Ron Perry.

Bob Chester orch booked into Stanley theatre, Pittsburgh, week of April 2 for second engagement there in less than a year.

Lenny Simms, former saxman with Benny Goodman, rejoining band at Yacht Club, Pittsburgh, after short fling at war work.

XAVIER CUGAT



AT THE

PARAMOUNT

NEW YORK

FIRST WEEK ★ **$82,300**

SECOND WEEK ★ **$70,200**

THIRD WEEK ★ **$55,300**

(ESTIMATED)

FOURTH WEEK ★

STILL AT THE
PARAMOUNT
NEW YORK
[Week March 17]

THANKS TO BOB WEITMAN, HARRY LEVINE AND MANY OTHERS TOO NUMEROUS TO MENTION.

RECORD REVIEW

BEST SELLERS

BRAZIL (CUGAT, COLUMBIA)

I've Heard That Song Before (James, Columbia)

I Had the Craziest Dream (James, Columbia)

There Are Such Things (T. Dorsey, Victor)

Black Magic (Barnet, Decca)

You'd Be So Nice To Come Home To (Shore, Victor)

(This list was compiled from reports of Abraham & Straus, Bloomingdale, Gimbel and Macy record departments; Center, Commodore and Wurlitzer music shops).

SUNDAY NEWS, March 14, 1943

MUSIC CORPORATION OF AMERICA ★ COLUMBIA RECORDING ARTIST

Band Gremlins Pull All-Out Attack On Marsala; Lesson in War Hazards

By CPL. CURT H. WEINBERG

Columbia, S. C., March 16.

Editor, 'Variety':

So you think you've got troubles? What's the matter? A little income tax trouble; a draft board; fuel oil shortage; rationed shoes? Move over brother: Make way for Joe Marsala, a man who really has troubles.

Joe, when I used to know him back in civilian days, was a happy-go-lucky guy who used to blow hell out of a clarinet for a bunch of bar-sitting jitterbugs at the Hickory House. But things have changed. It seems that Joe's band was booked for a four-week tour and that's where the trouble started.

Headache number one came when Joe Ricci, the band's alto sax, left to join the army on March 7. That wasn't too bad. Joe's schedule called for a one-nighter at the Carolina Theatre, in Columbia, on March 11, so he still had three days to find another tooter before they took off. No gray hairs here. But the gray started to pop the next day when Ricci's 16-year old brother, Bobby, Marsala's drummer, came along with the news that the senior half of the Ricci family had decided that Bobby was too young to travel by himself and, now that Joe Ricci wasn't taking the trip, Bobby couldn't go along either.

Headache number three was the induction of tenor saxman, John Lewis, March 9, with number four following when Gene Kutch, the band's pianist, was signed by Uncle Sam on the 10th, the day Marsala's crew was leaving for New York.

That wasn't enough trouble, so the eight-to-the-bar gremlins decided 'let's really fix Marsala up.'

Joe, who in the meantime had been scouting around for replacements for his already absent vocalist Al Jennings (bedded in a hospital with strep throat) hit an agreement with Kenny Univin, another drummer; but at the last minute Univin called and cancelled the deal. He had had a wire from Vaughn Monroe, who was also stuck for a hide-beater, so Joe was still drummerless. At the last minute this problem was solved when he signed Dinny Dinamen on the drums. He had already grabbed off Allen Jarrett for the vocals and made arrangements to get local musicians to fill the empty chairs at each stop.

So when Joe left New York in a four-car caravan he thought that all of his troubles were over. That's what he thought.

Where's That Truck?

Joe and most of his entourage arrived in Columbia Thursday (11) with plenty of time to get set up for the first show. Only one thing missing from the picture. The truck carrying most of his instruments, including Adele Girard's harp; his bass player, Lou Frankel; the band's library and uniforms and a couple of extra instruments were attending a gremlin and fifanella convention at some roadside 50 miles from the nearest town.

The first show was a picnic. The band wore its traveling clothes, tweeds, sweaters, multi-colored shirts and ties and an unhappy look; they faked their arrangements and Adele settled for straight singing chores. By the second show, Joe had managed to raise a piano player an extra set sax and a set of drums, which he could use until 9 p.m., when the drummer who owned them had to go to work at a local nitery.

Shows two and three were also pretty much on the weak side, but the real disaster came at 8:30 p.m., when the local drummer came for his drums and still no sign of the truck. Marsala, despite big biz, was considering a cancellation with a nervous breakdown on the side. In the meantime a Mr. Jordan, the local theatre manager, was going nuts. Turned out that it was his first stage show, as the old manager had been drafted the day before.

Finally, just like it happens in pictures, the truck pulled up at 9:05—22 minutes before the last show. Musicians, stagehands and a few ex-802'ers who are now in the army and who were gabbing with the boys at the stage door went to work and set up.

By show time everything was supposedly ready, but even then all wasn't well. We forgot to mention that Paul Dubin, Marsala's band boy, was in the hospital with pneumonia and the truck was inexpertly packed. One tooter's clothing was left behind and one sax player was still saxless. Despite it all, the Marsala offering was a decent 40 minutes of entertainment..

After the show Joe's worries really got underway when he found that the ration card for one of the cars had been left behind in New York and there weren't enough coupons to go around for the trip to The Citadel, in North Carolina. But that was too much to worry about. Joe just gave up cold, checked into the Wade Hampton hotel and called it a night.

When I left him he was still rehearsing a speech to make to the local ration board in the morning.

British Best Sellers

(Week Ending Feb. 18)

London, Feb. 20.

Devotion..... C.C.
Lights On Again..... Dash
Moonlight Becomes You. Victoria
Love Is a Song.....C.C.
Question & Answer.....Lafleur
Kalamazoo .....Chappell
My Sunshine.....Southern
Moon My Son.....Maurice
Met Her Monday.....Wood
Praise Lord.....Wood
Yankee Doodle Boy....Feldman
Dearly Beloved.....Chappell

WASH. SYMPH, UNION DEADLOCKED ON PACT

Washington, March 16.

Negotiations between the management of National Symphony orchestra and Local 161, Musicians Union, over a new contract have reached the deadlock stage. Contract expires tomorrow.

Management has asked for a renewal of the 1942-43 terms. Union is insistent upon an increase. Present contract is for 18 weeks and calls for a minimum wage of $62.50. President Paul J. Schwarz of the local bases the demand for a new scale upon the increased cost of living. To buttress his argument he cited 10 name bands that have refused to accept engagements in Washington because of the difficulty in finding accommodations and high cost of living. One bandsman called restaurant prices here fantastic.

Congressman Joseph E. Baldwin of New York has proposed that the National Symphony orchestra be expanded from its present personnel of 80 to the full symphonic strength of 110. He believes the organization to be national in character and has promised to make the drive for funds a national affair instead of one purely local. Campaign for a sustaining fund gets under way next month, with the goal tentatively fixed at $125,000. Congressman Baldwin has promised to interest the music lovers of America in the Washington project.

Borrowed Time

Al Brachman, advertising manager of the Robbins-Metro group, has been given a 30-day extension by his draft board.

He reports for induction April 27.

Inside Stuff—Orchestras

Notice in the current International Musician, American Federation of Musicians house organ, warns that 'complaints are being received that certain bandleaders are collecting 1% Social Security tax from wages of sidemen and are not turning it over to the government.' Signed by James C. Petrillo, AFM head, it cautions that such procedure is in violation of the law, and constitutes embezzlement of government funds.

Statement doesn't explain on what type of job, or by what class leader, the infractions are being committed, since all bands working theatre and location dates do so under Form B, which makes the buyer of the band responsible for the taxes. However, it's probable that certain one-nighting leaders are meant. On some single dates the promoter doesn't want to be bothered with tax deductions and leaves the task to the leader, who 'forgets' to turn it in.

Item in 'Variety' recently about unusual circumstances of band continuing to pay leader, Bill LeRoy of Pittsburgh, after he entered armed forces, has long had analogy in Memphis. Colie Stolz, maestro of leading local outfit for years, entered the Army more than a year ago, but the band has carried on with his name ever since. Outfit plays the Casino Ballroom at the Mid-South Fair Grounds every Saturday night under the same old title, plays numerous other jobs as well. Sgt. Stolz is included in large share of proceeds from every one. Fact is, band is still so popular here that last spring it won a Spotlight Band voting contest hands down, among local orks, and the leader flew home from a Jersey camp on special leave to wield the baton for the network broadcast that ensued.

Break Howdy Baum, Pittsburgh band leader, had been awaiting for years lasted only long enough to get the ink dry on his contract. Baum, who has been leading his orch in Smoky City spots for years, has been after an out-of-town location where the pay's above scale ever since he can remember, and it finally arrived couple of weeks ago, an indefinite engagement at Kentucky hotel, Louisville, opening Friday (19).

Baum was 4F when negotiations started. Day after deal was signed he was reclassified 1A. Yesterday (Tuesday) he left for the Army. His wife is Jean Boaz, who was his featured vocalist.

Andy Perry, eastern Pennsylvania one-night dance promoter, who recently stated it was his aim to open a string of five or six promotion sites, is now without any after having reached a total of two. He's currently dickering for another ballroom. Perry recently sold his Empire Ballroom, Allentown, Pa., to the Government and has disassociated himself from the Winter Crystal, Reading, Pa. Danny Goodman, who was in with Perry on the Winter Crystal, is now going it alone at that spot. He has booked Bob Chester for Friday (19) and thereafter will run Saturdays only, beginning with Teddy Powell on the 27th.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I Heard That Song Before (8) (Morris)...Harry James .....Columbia
2. Brazil (8) (Southern) ..... Jimmy Dorsey .....Decca; Xavier Cugat .....Columbia
3. Old Black Magic (3) (Famous)..... Glenn Miller.....Victor; Charlie Barnet.....Decca
4. There Are Such Things (16) (Yankee)....Tommy Dorsey .....Victor
5. So Nice Come Home to (5) (Chappell)...Dinah Shore.....Victor
6. Moonlight Becomes You (12) (Famous)...Bing Crosby .....Decca
7. Moonlight Mood (6) (Robbins).....Kay Kyser .....Columbia
8. Craziest Dream (14) (BVC).....Harry James.....Columbia
9. Why Don't You Fall Love (18) (Harms). Connee Boswell.....Decca; Johnny Long.....Decca
10. Dearly Beloved (14) (Chappell)..... Alvino Rey .....Victor; Glenn Miller.....Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

It Started All Over Again (Embassy).....Tommy Dorsey.....Victor
Why Don't You Do Right? (7) (Mayfair).....Benny Goodman...Columbia
Don't Get Around Much Anymore (Robbins)..Inkspots .....Decca
For Me, My Gal (Mills)..... Judy Garland .....Decca; Guy Lombardo .....Decca
Star Spangled Banner Waving (Miller).....Elton Britt .....Bluebird
Touch Texas (Southern) .....Freddy Martin .....Victor
Please Think Me (Witmark) ..... Shep Fields .....Bluebird; Russ Morgan .....Decca

HOPKINS SATISFIED TO REMAIN A RIVETER

Claude Hopkins, Negro bandleader who disbanded some time ago, says he doesn't ever intend to return to batoning. In an interview in the house organ of an eastern airplane plant, where he is a riveter, Hopkins asserts he's satisfied with his present lot and isn't planning for a comeback, even after the war.

Pianist is with Eastern Aircraft at Linden, N. J.

YOU CAN'T KEEP A GOOD SONG DOWN!

"IT'S ALWAYS YOU"

By the Writers of "MOONLIGHT BECOMES YOU"
JOHNNY BURKE and JIMMY VAN HEUSEN

"It's Always You" was first published in 1941 during the ASCAP-Radio Dispute; consequently it was never heard on the air.

Now we are going after "IT'S ALWAYS YOU" for a No. 1 Plug because we know this is a great song

Our judgment is sustained by the recordings of these artists

BING CROSBY (DECCA) TOMMY DORSEY (VICTOR) RUSS MORGAN (DECCA)
GLENN MILLER (BLUEBIRD) BENNY GOODMAN (COLUMBIA) FRANKIE MASTERS (OKEH)

Thanks to All Recording Companies for Reissuing of These Records

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Publishers to Paramount Pictures

HAVE YOU HEARD
ALL FOR YOU
By ROBERT SCHERMAN
Special JIMMY MUNDY
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WEBSTER MUSIC CO. (BMI)
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NEW • TIMELY
HORSE AND BUGGY SERENADE
RELEASED on STANDARD RECORD T-2087
By HENRI RENE and his Musette Orch.
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JIM DURKIN, Manager
168 W. 23d St., New York, N. Y.
Branch: 1549 Vine St., Hollywood, Calif.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, March 8-14, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Don't Get Around Much Anymore	Robbins	44
I've Heard That Song Before—†'Yth on Parade'	Mayfair	37
That Old Black Magic—†'Star Spangled Rhythm'	Famous	34
Don't Cry	National	30
Taking a Chance on Love—†'Cabin in Sky'	Feist	27
There's a Harbor of Dreamboats	Shapiro	27
As Time Goes By	Harms	22
Weep No More My Lady	Dorsey Bros.	21
You'd Be Nice Come Home To—†'Shout About'	Chappell	20
Brazil—†'Saludos Amigos'	Southern	20
It Can't Be Wrong—†'Now Voyager'	Harms	19
What's the Good Word, Mr. Bluebird	Berlin	19
My Dream of Tomorrow	Santly	18
Four Buddies	Broadway	16
My Heart and I Decided	Warock	16
There's a Ray of Sunshine	Lincoln	15
I Just Kissed Your Picture Goodnight	Crawford	14
Three Dreams—†'Powers Girl'	Remick	14
Saving Myself For Bill	Chappell	14
Please Think of Me	Witmark	13
I Don't Believe In Rumors	BMI	13
For Me and My Gal—†'Me and My Gal'	Mills	12
Canteen Bounce	Marks	12
When Shepherd Leads Sheep Back Home	BVC	11
It Started All Over Again	Yankee	11
We Mustn't Say Goodbye	E. H. Morris	11
I Had Craziest Dream—†'Springtime'	BVC	10
Moonlight Becomes You—†'Road to Morocco'	Famous	10
Let's Get Lost—†'Happy Go Lucky'	Paramount	9
Change of Heart	Southern	9
Hey Good Lookin'	Chappell	9
Moonlight Mood	Robbins	8
Why Don't You Fall In Love With Me?	Harms	8
Do I Know What I'm Doin'?	Melodylane	8
Never a Day Goes By	Miller	8
Old Man Romance	Witmark	7
There Are Such Things	Yankee	6
Why Don't You Do Right?	Mayfair	6
Take It From There—†'Coney Island'	Miller	6
Can't Get Stuff In Your Cuff	Dorsey Bros.	6
Giddap Mule	Advance	6
I Heard You Cried Last Night	CLP	6
Lonesome	Paull-Pioneer	6
Mary's a Grand Old Name—†'Yankee Doodle'	Vogel	6
You're a Grand Old Flag—†'Yankee Doodle'	Vogel	6
This Day	Jewel	5
Goodnight Little Angel	Wells	5
Comin' In on Wing and a Prayer	Robbins	5
I Lost My Sugar In Salt Lake City	Mills	5

†Filmusical.

Publishers' List Best Sellers

WEEK ENDING MARCH 13

Heard Song Before.....Mayfair
As Time Goes By.....Harms
Me and My Gal.....Mills
Old Black Magic.....Famous
Star-Spangled Banner....Miller
Nice to Come Home....Chappell
Please Think of Me....Witmark
Army Air Corps.....Fischer
Don't Get Around.....Robbins
Brazil .....Southern
I Kissed Your Picture.Crawford
There Are Such Things.Yankee
Moonlight Becomes You.Famous
Roseann .....Shapiro
Why Do Right.....Mayfair

$5,710,000 TO ASCAP IN 1942

ASCAP's accumulative income from licenses in 1942 was $5,710,000. Of this sum $2,960,000 was derived from radio, $2,600,000 from general licenses and $110,000 from miscellaneous sources. The distribution to the membership for the year came to $4,250,000.

In 1941, when ASCAP was off the air for 10 months, the total revenue amounted to $4,080,000, with $1,630,000 coming from radio and $2,450,000 from general licenses. The distribution was $2,860,000.

Oberstein Only Works For Classic; in Dark About Source of Discs

Eli Oberstein's third interrogation by officials of N. Y. local 802 of the American Federation of Musicians, regarding the source of pop discs he's releasing or has announced for release, ended last week on the same note as the two previous meetings. This time the local was forced to accept Oberstein's explanation that he's only an employee and as such knows nothing about the production end of Classic Records. Last time he was up before 802 he asserted that the recordings being issued by his firm were pressed from masters made in Mexico, which he bought.

Local's third look-see into Classic's releases is said to have been prompted by the fact that he applied for licenses to cut a quintet of pops, including 'There's a Harbor of Dreamboats' (Shapiro); 'We Mustn't Say Goodbye' (Morris); 'My Dream of Tomorrow' (Santly); 'What's the Good Word, Mr. Bluebird' (Berlin) and 'There's a Sunshine That's Winkin' (Lincoln).

No Beecham Injunction

Sir Thomas Beecham was denied a temporary injunction last week to stop Columbia Records from releasing recordings he made for that company. Judge Alfred C. Cox, in N. Y. Federal Court, rejected Beecham's plea on Friday (12).

Beecham is suing Columbia for $600,000 damages because it has listed for release discs which he made with the N. Y. Philharmonic Symphony Orchestra, and which he claims are not up to his standards mechanically. He asserts that their circulation will injure his reputation.

Buck as Prez, Bylaw Amendments To Be Mulled By ASCAP Directors

The ASCAP board of directors is slated to meet next Thursday (25) to consider a couple of resolutions passed recently at the annual meeting in Hollywood of writer members who are West Coast residents. One of these resolutions urges the reelection of Gene Buck to the presidency and the other contains a long list of proposed amendments to the bylaws. The ASCAP bylaws require that resolutions be considered eight days before the annual membership meeting. The annual meeting of the main ASCAP section will take place at the Ritz Carlton hotel, N. Y., March 31.

The new electee directors will be inducted at that meeting. The balloting for these posts closes Monday (22) and the electors will meet the next day (23) to certify the results. The events at the Ritz Carlton will be divided into an afternoon business meeting and a dinner in the evening.

The bylaw amendments suggested by the West Coast contingent is based on the premise that the Society is a benevolent association rather than a business organization into which various interests have pooled their holdings with a view to deriving royalty shares proportionate to the value of such holdings to ASCAP licensees.

This premise also assumes a communal viewpoint, to wit, that, regardless of what holdings a member has in the ASCAP repertoire, he should be given an equal say-so in the determination of the Society's outside and internal policies. The premise likewise dismisses the corporate principle that activates ASCAP's electoral and distributory system, namely, that the individual's voting power and dividend return is measured by the degree of his investment.

NEW RATINGS CUE ASCAP ROYALTIES

The new availability ratings for publisher members of ASCAP have been ratified by the pub section of the board of directors, and they will be used for the royalty distribution covering the first quarter of 1943. The checks for this period will be mailed out April 10.

Each publisher's catalog was given thorough scrutiny by the availability committee, and the number of points alloted each catalog was revised to conform with the latest availability value put upon such catalog by the committee. As a result of the study, which ranged over a period of three months, the availability ratings of quite a number of the smaller publishers were increased.

MET SEASON IN 44G PROFIT

Closing its regularly scheduled 16-week season Saturday (13), the Metropolitan Opera Co. of N. Y. rolled up its largest seasonal profit in its 60-year history, estimated at $44,000. The N. Y. season will be concluded Saturday (20), with the extra week a non-subscription affair.

Almost every opera of the last regular week was a sellout, with the highlight from a performance basis being 'Forza Del Destino' on Friday (12), with Giovanni Martinelli in the role of Alvaro. The veteran tenor, with one more performance to go before winding up 30 years at the Met, or half the existence of the company, was in magnificent voice and sparked the entire performance in one of the best Italian presentations of the year.

Despite the profit on a performance basis the Met still loses money on the season since it must pay $150,000 in taxes, which will make the season's loss about $100,000 against the $214,000 last year. All in all it was the most successful financial year in the Met's history.

Robert Lawrence, music critic of the N. Y. Herald-Tribune, has been engaged by Sol Hurok to conduct two of the ballets he will present at the Metropolitan Opera House during April. Lawrence's engagement came as a result of his success in conducting for Hurok's Ballet Theatre in Chicago several weeks ago. The performance will give New Yorkers their first chance to witness a critic in action in a number of years.

For the first time in the history of the Town Hall, N. Y., Endowment Series, in which N. Y. critics annually chose the performer under 30 they consider delivered the best recital at Town Hall, no artist will be chosen. Long and heated debates between the N. Y. critics resulted in a decision that no neophite this season had been sufficiently good to warrant the honor.

BILLY CHANDLER, 52, VET MUSIC MAN, DIES

William (Billy) Chandler, 52, veteran music publishers' contact man, died in New York, March 12. For 25 years he was active in the business, being employed at the time of death by the American Music Co. He had previously represented, among others, the Mills Music Co., Robbins Music Co., and Ager, Yellen & Bornstein.

Surviving are his widow, a daughter and several brothers and sisters, including Anna Chandler, former vaudeville headliner, now residing on the Coast.

McGregor Becomes Leo Talent Partner

'Chummy' McGregor, former pianist for Glenn Miller's orchestra, has become partner in the operation of Mutual Music Society, operated by Leo Talent. Miller was the original owner of Mutual, but when he disbanded his orchestra recently to go into the Army, he turned the outfit over to Talent.

Few months ago Talent took Ben Gilbert in as an associate in the music firm, but a few weeks ago Gilbert bowed out amicably.

Robbins in Settlement On 'Anchors Aweigh'

The Robbins Music Corp. has settled with Capt. Alfred H. Miles, U.S.N., over the authorship of 'Anchors Aweigh.' The publisher will henceforth give him credit as one of the song's writers and pay him a share of the royalties. Capt. Miles had brought suit against Robbins in the Federal and state courts. In the former he charged infringement and in the N. Y. supreme court he asked for a declaratory judgment.

Metro pictures has bought the rights to the number from the Rudolph Wulitzer Co., of Boston, which had acquired the rights to 'Anchors' from the late Charles A. Zimmerman, who composed the melody while at the U. S. Naval Academy in 1907. Metro later turned the song over to Robbins for publication. The estates of Zimmerman and George Lottman, who had something to do with reviving the lyrics, are each collecting an author's royalty.

Song Lyrics, Inc., Wins Injunction Vs. Parader

Song Lyrics, Inc., publisher of the magazine Song Hits, won its N. Y. Supreme Court restraining action against Charlton Publishing Corp., publisher of Hit Parader, Thursday (11). Justice John F. Carew, after a two-day trial, granted Song Lyrics a permanent injunction. Hit Parader, a competitive mag, will suspend publication following the May issue.

The suit also named as defendants Fawcett Publishing Corp., the Fawcett Distributing Corp., distributors of Hit Parader; John Santangelo and Edward Levy, managers; Arthur Kass, editor, and Leopold V. Eastman, attorney. All were charged by Abraham Rotwein, attorney for Song Lyrics, with unfair competition.

A $50,000 damage suit brought at the same time is expected to be decided following further examination of the defendant corporation.

Adolph Deutsch scoring background music for 'Action In the North Atlantic' at Warners.

FEIST HAS THE BIG TRIPLE-HIT MUSICAL SCORE!

3 SMASH SONG HITS FROM M-G-M's SPECTACULAR PICTURE, "CABIN IN THE SKY"

CABIN IN THE SKY

Lyric by John Latouche — Music by Vernon Duke

HAPPINESS IS A THING CALLED JOE

Lyric by E. Y. Harburg — Music by Harold Arlen

TAKING A CHANCE ON LOVE

Lyric by John Latouche and Ted Fetter — Music by Vernon Duke

LEO FEIST, Inc., 1629 Broadway, New York

HARRY LINK, Gen. Prof. Mgr. LON MOONEY, Prof. Mgr.

Inside Stuff—Vaude-Nitery

Frank Hubert, of team of Frank and Jean Hubert, left Pittsburgh after engagement at Nixon Cafe singing therapeutic praises of Billy Bray, of Woods and Bray, who were on the same bill with him.

Hubert arrived in Pittsburgh completely voiceless, result of an auto accident several months ago which cost him the use of his vocal chords.

Bray, a physical education instructor before he picked up his deafmute partner, Frances Woods, 17 years ago and taught her dancing and acrobatics—she's now his wife and partner—went to work on Hubert 'a few hours after they met with massage treatments.' In a couple of days he had him talking in a whisper. By time Hubert reached end of week's stay at Nixon, Bray had Hubert speaking very audibly, although his voice hadn't yet returned to normal.

Of the Rainbow Room personnel, dispersed through the foldo of both the RR and the Rainbow Grill, former managing director John Roy is now in Government service with the WPB; his former aide, Ed Seay, is a lieut. in Navy Intelligence; maitre d'hotel Josef is now ditto at Max Casshan's Casbah, class N. Y. nitery, and Francois, former headwaiter, is with him. Peter, who formerly greeted at the Rainbow Grill, went with Josef for a few days, but has since shifted back into handling the Mayan restaurant in Rockefeller Center at night, and midday is presiding over the Rainbow Room Luncheon Club, now a private dining room for Radio City tenants.

In line with its national economy program aimed at putting the union on a more self-sustaining basis, the American Guild of Variety Artists has launched a membership card system similar to that put into effect by the Screen Actors Guild. New procedure eliminates the book stamp system which, AGVA contends, is more complicated, more costly and more time-consuming. It's expected that once the card substitution is put into universal practice, it'll divert additional coin into more useful AGVA channels.

Toy and Wing, Oriental dancers who have been with Chico Marx's band for several months, both at Blackhawk Cafe, Chi, and on theatre dates, were unable to play with him at Stanley, Pittsburgh, recently, because house had used act only a short time before it joined Marx. Piano-playing maestro tried to talk management into letting him bring the dancers in, but Stanley management was adamant. As result, Harry King and Arlina, also dancers, replaced them.

Arthur Kaye, dropped as an organizer for the N. Y. local, American Guild of Variety Artists, in AGVA's recently-launched economy wave, is now stage manager at the Hurricane, N. Y., nitery. He succeeds George Miller, latter going into the Army last week. As an AGVA organizer Kaye was in charge of the Broadway nitery district for the past nine months and was former exec secretary of the Cleveland AGVA local.

Riobamba, New York nitery, was so jammed for its midnight performance of the new show it brought in Thursday (11) that only the three featured acts could go on. Tables set on the dance floor, to within several feet of the bandstand, prevented the line of girls and the Cerney Twins from working. Frank Sinatra, Sheila Barrett and Walter O'Keefe are the featured acts.

'BREEZING ALONG' UNIT IS USO REPLACEMENT

New USO-Camp Shows unit, 'Breezing Along,' comprised of cast of about 15, will make its bow at the Puget Sound Navy Yard, Seattle, March 22. Acts for the White Circuit variety show are currently being booked.

'Breezing Along' replaces the 'Victory Sweethearts' unit, which is being dropped this week on th Coast following withdrawal of Shaefer's All-Girl Orchestra from the show. Two acts from 'Victory' unit switch over to the new show. These are Maude Hilton & Girl Friend, comedy act, and June Lorraine, who does impressions.

Toledoan Rapped on Tax

Toledo, March 16.

Night club permit of Frank R. Kinzel, operator of the Green Lite, Toledo, has been canceled by the Ohio Board of Liquor Control for possession of whisky not bearing Ohio liquor tax stamps.

Also fined $100 and costs.

Vaude Acts NSG, So 3,000 Ship Workers Riot

Portland, Me., March 16.

Because certain vaude acts weren't up to par, 3,000 shipyard workers went on a rampage in the Colonial theatre here last night and literally tore the place apart.

Some witnesses say fighting started when patrons demanded their money back, others report that a missile, thrown at a performer on the stage, set off the hostilities, but everybody agrees that after two hours of rioting and battling with the local constabulary, the interior of the house was a shambles of uprooted seats, torn drapes, shattered chandeliers and batttered bannisters.

Performers ducked into the dressing rooms and stayed there during the battle royal.

Edith Lorand, former concert violinist, now leading a pop style band, goes into the Del Rio, Washington, D. C., nitery, March 22.

Theatres-Niteries Socked In Western Pa. by Ickes' Nix on Pleasure Driving

Pittsburgh, March 16.

Theatres and niteries here were dealt a heavy blow last week by unexpected decision of Harold L. Ickes, who refused to lift ban on pleasure driving, and with it an increase in gas coupon allotments, for 25 Western Pennsylvania counties. Plea was made by local Chamber of Commerce month ago for this section of state to be placed on same basis as nearby West Virginia, and favorable action was looked for everywhere.

Only hope of amusement spots now is that rumored lifting of pleasure ban all over country later in the month will go through.

In anticipation of the relaxation for Western Pennsylvania, several out-of-way rooms, closed since the first of the year, had been planning to get going again shortly, and couple of downtown cafes had already been on the wire lining up name acts to get the public back in the habit of going to niteries again. So, for the time being at any rate, everything's just as it was.

However, easing of regulations, with OPA calling off 'gastoppo' policing and putting motorists on 'honor system, has upped biz a bit.

AGVA, DUFFY SIGN PACT FOR DETROIT VAUDER

Contract has been signed between the American Guild of Variety Artists, Henry Duffy, Coast producer, and Bill Miller, N. Y. agent, bringing into AGVA's fold Duffy's new straight-vaude show, 'The Merry-Go-Rounders,' which opens tomorrow night (18) at the Wilson, Detroit, for a run.

Bond was posted Saturday (13) with Jonas T. Silverstone, AGVA's national counsel, by Miller, who has booked the show, guaranteeing execution of minimum basic agreement terms. 'Merry-Go-Rounders' is given an 'A' classification, providing an $85 minimum for a traveling show. Although all of the acts booked receive salaries above the minimum, the show will be subject to all other AGVA conditions for employment under the contract. Terms are similar to those pacted recently for 'Big Time,' vaude show currently at the Curran, San Francisco.

AGVA is attempting to set up uniform working conditions for Class 'A' productions of the 'Big Time,' 'Merry-Go-Rounders' type. Set for the latter show are Jay C. Flippen, Salici's Puppets, 'Think-a-Drink' Hoffman, Sid Marion & Cliff (Sharlie) Hall, Belle Baker, Dorothy Stone and Charles Collins, Kim Loo Sisters, Mayay and Brach, Marie Windsor and the Three Sailors.

Minn. Rum Bill Would Force Roaderies to Fold

Minneapolis, March 16.

As though they haven't been hard enough hit by gasoline rationing, roadhouses in Minnesota are threatened with complete extinction. A bill has been introduced in the state legislature and favorably reported by the senate temperance committee prohibiting the sale of beer and liquor in these establishments.

Inasmuch as liquor provides the main source of revenue for the roadhouses, passage of the measure would sound their death knell, it's declared.

Maurice Spitalny Maestro At Pitt's Stanley Theatre

Pittsburgh, March 16.

Maurice Spitalny will be new leader of house orch at Stanley theatre, WB deluxer, when Max Adkins, who has held the post for last couple of years, shoves off for the Army this weekend. Adkins, formerly on staff of WCAE, replaced Dave Broudy in that spot in 1941, Broudy remaining with outfit as first violinist.

In taking over job, Spitalny will be falling heir to a berth his brother, Phil Spitalny, had when Stanley opened its doors 15 years ago. Until last year musical director of KDKA, Spitalny has since been doing dance and radio work and will continue his present program for Duquesne Brewing Co., weekly half-hour show.

Several weeks ago Adkins was offered a chief petty officer's rating to go into official Navy band but turned it down when he learned it would mean a six-year enlistment, preferring to take his chances in the Army.

Bowery, Detroit, Sets Name Band Policy

Bowery, Detroit nitery, is going in for a name band policy beginning March 29, with Blue Barron's orchestra for the teeoff. Band idea will replace a name act policy. Barron is in for two weeks.

Following latter comes a unit show which had been booked prior to the name band idea, then possibly Richard Himber's orchestra.

Ringling Show Bows In At Garden, N. Y., April 9; Extend Key Stand Runs

Ringling, Barnum & Bailey circus will open at Madison Square Garden April 9 to run 32 days, terminating May 10. That will be a two-day longer booking than last year, and plans call for extending the stands also in key city arenas, while under-canvas dates are nebulous to date.

Reports from Sarasota winter quarters are that the big show will cost more to produce this season than last. Impression is it will revert to old stuff because the show would start with what was a parade, but the procession will be around the arena and not along the streets. Spectacle itself is spotted further down in on the program and that is where most of the fresh expenditure will be evidenced. Procession will have an international aspect.

There will probably be a limited menagerie because of difficulty to move the animals, but Gargantua and the other gorilla will again be trouped. Perhaps not as many elephants will be with the outfit, but at least 32 of the mammoths will be in the performing line.

Big top will run into opposition this year via the circus Larry Sumbrock is planning to open April 15 on the parking lot behind the Roxy theatre.

Some Mich. Towns Talk City Tax On Admissions

Detroit, March 16.

Just like Federal taxes on admission tickets, municipal taxes on admissions also seems in the offing. Other Michigan towns now are eyeing the possibility of picking up such additional revenue after the city of Pontiac passed a law ordering a one-cent tax on each admission ticket sold by carnivals and circuses.

The town, which had several fatalities last year when a storm hit a carnival playing there, originally was aiming at restrictions on such shows. The ordinance provided a $250 fee from each carnival, additional fees of $3 to $10 for each concession and the posting of a surety bonds to cover accidents affecting the public when one of the City Fathers cooked up the real revenue gatherer of putting a city tax on admissions.

Combined Service Bans In Balto If 1 Sets Nix

Baltimore, March 16.

All three service commands, Army, Navy and Coast Guard, will tie in on an out-of-bounds edict for black-listed niteries here, according to a combined announcement released this week. Heretofore, spots nixed to soldier or sailor patronage were given single designation, with some places verboten to gobs but okay for soldiers and vice-versa. Setup now calls for automatic barring by all three the minute the clamp is laid down by any one of the outfits involved.

Only a few of the town's many dine-dance spots have run into trouble thus far in spite of extra-heavy patronage by uniformed men, especially on weekends. Handling is growing increasingly difficult because of lack of experienced help. Femme bartenders are the accepted thing here nowadays and making a go of it, too.

Reopen Jamestown Spot

Jamestown, N. Y., March 16.

With pleasure driving ban restrictions eased in this area, J. G. Campbell, operator of Celoron Park and its Pier Ballroom, only night spot in this area, announces reopening of the dancery early next month, probably with a floor show policy.

Since shuttering of Pier several months ago, Hotels Jamestown and Samuels here have been doing land-office business, former opening its dining room an extra night to accommodate dancing trade.

Theatre Authority Cuts 15G Melon

Theatre Authority, Inc., which clears all benefit shows, has cut a $15,000 melon covering net proceeds of performances staged since June, 1942.

Groups that contributed their services toward the shows received 75%, or $11,250, of the allocated coin. Sums of $1,406.25 each were given the American Guild of Variety Artists, American Guild of Musical Artists, American Federation of Radio Artists, Actors Equity, Chorus Equity, Screen Actors Guild, League of N. Y. Theatres and the Authors League Fund.

Distributing groups received the other 25%, totaling $3,750, with $750 each going to the Actors Fund of America, Stage Relief Fund, Jewish Theatrical Guild, Episcopal Actors Guild and Negro Actors Guild.

Several of the groups re-assigned their shares with the SAG turning over the coin to the Stage Relief Fund and the Negro Actors Guild. Latter group and the Actors Fund were also beneficiaries of Chorus Equity, Actors Equity and League of New York Theatres' coin, with the Stage Relief Fund also sharing in the latter's redistribution.

Alan Corelli, exec secretary of Theatre Authority, handled details.

Ken Club, Boston, Shut 5 Days by Liquor Rap

Boston, March 16.

Ken Club, catering to jazz enthusiasts, especially from the younger set, will close Monday (22) for five days by order of the Boston Licensing Board for alleged sale of liquor to five boys under age.

Bill Davidson is current band, which will necessarily lay off during that period because investigators of the State Alcoholic Beverages Control Commission testified at a hearing that four of the boys served liquor were 17 and the fifth was 16.

Saranac Lake

By Happy Benway

Saranac, N. Y., March 16.

Joh.. (legit) Eaton flashing promising reports.

Helen O'Reilly, ex-N.V.A.ite, is now holding down an executive position at the local Red Cross office.

Ensigns Marie Clancy and Marion Bessette, late of the Will Rogers staff, now nursing for Uncle Sam.

Johnny Jones now able to have meals in the main dining room and expects to be looking for a roller skating partner.

Florence Bordley, former patient, now resting at her home in Pittsburgh.

Thanks to Herman Berle and 'Peanuts' Symonds & Co. for entertaining at the Will Rogers with hillbilly songs and dances.

Goode Homes, auditor for the Newbold circuit of West Virginia theatres, holding a bedside chat with his sister, Sally, and his bride-to-be, Emily Phalen. Homes is staging a rapid comeback.

Richard Sonntag, formerly of the Warner poster department, surprised with a birthday party and gifted by his doctor with a good report.

Annual ice skating carnival here proved a nightly turnaway. Sponsors again handed out a 'make-yourself-at-home' welcome to the actors' colony gang.

(Write to those who are ill.)

WALTER WINCHELL
Gives 'ORCHIDS TO

CAPELLA

and

PATRICIA

For Their Dance Etchings'

At the
COPACABANA
New York

★

Paul Dennis in the Billboard, Said:

'CAPELLA and PATRICIA do good ballroom work, excelling in spectacular overhead spins. Did three numbers, winning much applause with their swell aerial spins.'

AGVA FIGHTS AGENCY EVILS

SILVERSTONE TO MEET WITH MOSS

New move designed to bring about policing of theatrical employment agencies in New York to end purported widespread abuses has been launched by the American Guild of Variety Artists.

Jonas T. Silverstone, AGVA's national counsel, huddles with N. Y. License Commissioner Paul Moss tomorrow (18) to effect plans for agency control and policing, and to initiate steps aimed generally at protection of actors.

Closer supervision of the agency business in N. Y. is the primary aim behind AGVA's campaign. Contended by the union that because of the lack of proper regulation and policing, agency abuses are widespread and have reached a point where a number of unlicensed and unethical agents are extracting exorbitant and illegal commissions.

Estimated by AGVA that approximately 70% of the agents in N. Y. are unlicensed and, as such, conducting an illegal business. Abuses to which they resort, according to AGVA, and which the union seeks to eradicate in cooperation with Commissioner Moss, include the hiring of minors, booking girls for stag shows, encouraging and often demanding mixing with insistence that girls drink their hire, paying off club dates 'in the dark,' etc.

Pointed out that up until a year ago, Commissioner Moss, in bringing applicants for agents' licenses up for hearing to determine their qualifications, brought AGVA into the picture to advise with him. The practice was suddenly dropped by the licensing office. AGVA argues that, in view of its background and knowledge of agents generally, it is in an excellent position to advise on certification or rejection of such licensees and applicants. Hence it feels closer supervision of the agency business can be effected through AGVA's closer cooperation.

'Abuses prevalent in the variety field,' said Silverstone, 'are due to lack of agency control. We feel that such control is the pulsebeat for promotion of ethical dealings between actor and agent.'

AGVA, which will only issue franchises to agents who are licensed in jurisdictions where licenses are required, such as N. Y., is desirous of making actors more conscious of the fact that they shouldn't deal with unlicensed or its unfranchised agents and hence feels it is entitled to a say in who shall be declared a fit character for a license. Currently there are 160 franchised agents in N. Y., which represents a cross section of top flight agency strength working in the variety field.

In line with its agency control program, Silverstone disclosed Friday (12) the imposition of a $250 fine on an associate of a franchise agent who booked a suspended AGVA member on national AGVA's unfair list. Investigation by Silverstone disclosed that the agent himself was not at fault and knew nothing about the booking. The associate, Silverstone said, finally admitted his guilt, paying the fine and waiving arbitration. Name of the party was not disclosed.

Mayfair, Boston Nitery, Gets Okay From Solons

Boston, March 16.

Granted its permanent license after a couple of weeks on temporary week-to-week basis, the new Mayfair nitery has billed in plenty of heavyweight talent for the coming months beginning with Sophie Tucker. The spot has been wholly renovated to comply with the new regulations, and owner Mickey Redstone has spared little to put the club back in the running. Until its opening several weeks ago, it had been closed since the Grove disaster, the site of which the Mayfair faces.

Also thoroughly overhauled and retitled is the old Beachcomber, now known as Shangri-La. Same management, but operating under new license.

Delta Rhythm Boys Split

Delta Rhythm Boys, Negro vocal-music quintet, will be disbanded in a couple weeks following the loss of two of its members. Harry Lewis goes into a civil service job and Travers Crawford into the Army.

Act is currently at Le Ruban Bleu, New York nitery.

'ICECAPADES' TERRIFIC $103,000 IN TORONTO

Toronto, March 16.

With three nights entirely sold out and business strong on the other two night, 'Icecapades,' at the 12,600-seat Maple Leaf Gardens grossed an estimated $103,000, terrific, last week. Ice show opened Monday (8) and closed Friday (12).

House was scaled at $3 top, with attendance totaling 57,930. Troupe topped the 'Ice Follies' figure for five performances in November by nearly $40,000.

Margaret Faber Dancers (6), now working in Louisville, cancelled out of April 1 opening at Clover Club, Miami, by USO call to go overseas.

New Try Today (17) To Settle AGVA Row With Leon & Eddie's

New attempt to settle the dispute between the American Guild of Variety Artists and Leon & Eddie's, N. Y. nitery, will be made today (Wednesday), when representatives of both sides huddle again with Charles Vonne, of the mediation board of the State Labor Department.

Latter on Monday (15) notified AGVA and the L & E reps that the labor board would bring some 'new faces' into the mediation effort in hopes that the five-month deadlock could be broken.

Settlement was nearly effected last week but the negotiations broke down, it being the second time within a month that a pact looked set but failed to materialize. Viewed possible that the terms of the newest settlement effort may still be the basis for an agreement, calling for the payment to AGVA of an overall amount to represent fines assessed on the approximately 30 performers placed on AGVA's unfair list.

AGVA Group To Rush Plans for Open Election Despite 4A's Nix

Despite the ruling of the Associated Actors and Artistes of America withholding its sanction of such a meeting, the self-appointed advisory committee of the N. Y. local, American Guild of Variety Artists, has served notice it will go ahead with its plans for an open election by the membership in its quest for local autonomy.

Committee, which seeks to set up an executive board of rank-and-file members and a grievance committee to determine local policies, will huddle today (Wednesday) to formulate its program and arrange for the open meeting and nomination of a slate. Claimed by the committee that it has a membership of 150, with 90% paid up, and that a favorable vote by 75 members would have to be recognized. When the slate is made up it will be presented to the Four A's with a demand that the overhauling of the N. Y. local be put into immediate effect.

Full membership participation in determining who shall or shall not be placed on AGVA's unfair list is cited by the committee as one of its chief aims, claiming it's 'not for one man to dictate such a policy.' Further, the committee opposes the policy of fining acts, claiming an employer can add the amount of the fine to a contract, thus nullifying the effectiveness of AGVA's weapon in dealing with unfair acts. The committee favors more stringent policy of suspending acts for a period of time.

Committee is headed by Robert Rhodes, a singer, elected two weeks ago to succeed Arthur Ward, who has taken over jurisdiction of the San Francisco AGVA local. The group originally called on Dave Fox, N. Y. local director of AGVA, to permit an open membership meeting, but the Four A's at its last meeting ruled Fox lacked such authority.

Night Club Reviews

RIOBAMBA, N. Y.

Sheila Barrett, Walter O'Keefe, Frank Sinatra, Russell Patterson's Magazine Cover Girls (6), Nat Brandwynne Orch (10), Chave; Rumba Orch; minimum $2.50.

The new show at this class east side spot marks the entry into a new field of Frank Sinatra, ex-orchestra vocalist, now also on the Lucky Strike Hit Parade, CBS sustaining, doubling into theatres, etc. Since Sinatra severed relations with Tommy Dorsey's band, his rise has been swift. The reception accorded him opening night here unquestionably makes it clear that what he has to offer is as strong for Park Avenue as it is among the Tenth avenue coin machine set.

Produced by Russell Patterson, with dances by Dorothy Fox and music by Irving Graham, the show as a whole is in and out in effectiveness, a shade in the black overall. Patterson's 'Magazine Cover Girls' are hardly that from one end of the line to the other, but the costuming and dance routines make their work enjoyable interludes between the featured names. There is an unbilled dance team (Cerney Twins) too, that makes things lively, with a pair of routines marked by the easy grace of the femme half, and a set of unusual lifts and spins. Their work seemed to be confined somewhat by the comparatively small dance floor.

Sheila Barrett, a standard name in clubs such as this, gets off rather poorly with imitations of Garbo, Barrymore and Bert Lahr, because of trite material, but recovers quickly and hits a sound stride with an impression of a girl waiting for a date, and her always effective stew routine.

Walter O'Keefe, also a standard club name, is in need of better material. His stuff draws mixed reaction, though much of it has the power to tickle out-of-towners. He uses a tune titled 'Be Sure to Listen Tomorrow' to kid radio serials, and another to needle Mayor LaGuardia. His stint consumes about 20 minutes of the 65 or so required for the entire runoff.

Sinatra was suffering from a bad case of jitters opening night. His first tune, 'Where or When,' made it apparent, but, as usual, he began hitting on all eight the second and third numbers, and wound up doing some seven tunes, a lot of solo melody anywhere. He uses to advantage the same tunes which click on theatre dates, including 'Funny That Way,' 'Song Is You,' 'Are Such Things,' etc., and kept the room completely stilled. In view of his progress of the past couple months, it's hardly necessary to point out that this guy's going places fast. He's got the equipment.

Nat Brandwynne's orchestra does a capable job behind the show and for dancing, and Chavez' rhumba combination smoothly changes the terp pace. *Wood.*

ALAMO, PANAMA

Panama City, Feb. 23.

Mary & Bertha Lehar, Doris & Charles, Reynolds & Ana, Imperio Sisters, Panuco Singers, Mackin Girls (2), Lupe La Criolla, Consuelo Alea, Maria Arenas, Rios-Art Orch.

Alamo, situated in the lower part of Panama City, has been around a long time. Recent face-lifting, with a pretty penny spent on interior decorations, was the shot in the arm needed to life it from a dime-a-dance joint into a swank nitery.

Operators also brought in some of the best musicians in town to dish out jam tunes as well as Latin beats.

With a long grind show and the tables packed on top of each other, the spot is doing plenty of business. It's a must for the midnight rounders.

Rios-Art, all-gal orch from Cuba, who broke their jump into the republic by an engagement at Colon, are well received and look set for a long run. The Panuco Singers, Mexican radio stars, are a natural dish for the Spanish trade. Americans take them in their stride, and although they no savvy the lingo, give them a polite round of applause.

Mary and Bertha Lehar, representing Argentina, give out with castenets and samba routine. The Imperio Sisters, formerly of local Kelley's and the Broadway, have long been Panama favorites. Flashy costuming and one femme's male bolero takeoff highlight act. Went well.

Doris and Charles, billed as from the States, do a tango and other smooth ballroomology. They're Cubans and a good-looking couple. Patrons here liked them plenty.

The Mex-garbed Ortego Sisters clicked solidly with Latin tunes. Reynold and Ana, another castenet duo, also register.

The Mackin Girls, two hefty sisters, are effective in selling songs with a guitar. They've developed quite a Panama following.

Management, specializing in Latin talent, has corralled about every available femme singer both south and north of the Canal, with Lupe La Criolla, Consuelo Alea and Maria Arenas rounding out.

Spot does four shows a night, at 6, 9, which is a big show since the service men start for their posts at 10 to 10:15; midnight, which is the comeon show, and 3 a.m.

HARLEQUIN, N. Y.

(HOTEL 10 E. 60TH)

Adele Rivie, Patricia Bright, Bernie Dolan, Jan August; no cover or minimum.

G. Leonello, who runs this cozy corner of a boite in the 10 East 60th St. Hotel, and which is tastefully decored to match its Harlequin billing, needs something socko and he'll have a surprise click on his hands. The elements are in his favor. First, the room itself; secondly, its proximity to the highly successful Copacabana, which is in the basement of the hotel. Once the Harlequin, as a trade name, is established the overflow alone from the Copa could become an asset.

But, so far, he has little to lure 'em although, such is the nature of things these days, if one opens his mail there's a line waiting to get in. In Bernie Dolan and Jan August, a highly versatile duo, he has two musicians who give out like a big band, doubling pianos, accordions and vibes, and working in yeoman fashion, not only for the dansapation but for the show accomp.

Of the two femmes, Patricia Bright is an impressionist who needs seasoning. Her 'Queen of the BMT'; the 'Strip Polka' a la Katharine Hepburn; the Hildegarde takeoff (NSG); and 'One Dozen Roses,' a la Margaret Sullavan, somehow miss fire. They're more pretentious than satisfactory.

And Adele Rivie, a slightly buxom soprano, isn't the 'Columbine and Harlequin' type (her opener), while 'Great Day' is too operatic and not enough saloonesque, and 'Daybreak' too passive. Of fine voice, Miss Rivie (who is a Leo Edwards protegee) needs better routining for the cafes. *Abel.*

VOGUE ROOM, CLEVE.

(HOTEL HOLLENDEN)

Cleveland, March 12.

Dorothy Blaine, Lathrop & Lee, Paul Rosini, Sporn & Dukoff, Nella Webb, Sammy Watkins' Orch; $1.50 and $2 minimum.

Sammy Watkins' frolic is tailor-made for the Vogue Room, which serves as an excellent showcase for each one of the hard-hitting new turns.

Lathrop and Lee, seen a couple of weeks ago at RKO Palace, have about the smartest dance act this intimate hotel boite has offered in three semesters. It's precise, showmanly tap work, done with a sophisticated swagger and personality plus. Most helpful is Virginia Lee's stunning Esquirish figure which has the benefit of unusually flattering costumes. Hollenden wolves nearly lost an eye gandering her, although the debonair Mack Lathrop has plenty of dancing class.

Another bullseye is registered by Dorothy Blaine, dynamic brunet whose contralto ignites a batch of Gershwin tunes. 'It Had to Be You' earned her several encores.

Paul Rosini, holding over, still garners laughs by kidding the ringsiders as much as he ribs his own sleight-of-hand tricks. Sporn and Dukoff sandwich a bit of amiable accordion-violin harmony, besides strolling.

Nella Webb, table astrologist, has practically become as much of a Hollenden institution as Sammy Watkins' ever-reliable orch. *Pull.*

51 CLUB N. Y.

Johnny & George, Faith Arlen, Muriel Moore, Steve Murray, Ann Paige, Tiny Kaye, Tom Casey Orch (5); Min. $2; Saturday-Sunday, $3.

Intimate 52d Street night club spot, once operated by Harold Minsky, is better arranged now with small stage at end of room and the bar off to one side. Small place has the makings of another 606 Club, like the one in Chicago, if more emphasis is put on femme allure. Current show plays nicely but depends too much on singing and yeoman work of the m.c.

Single flash of semi-nudity is provided by Faith Arlen, who does an elaborate fan dance at one show and a fake parrot number at others. Curvaceous terpster is sufficient without being startling. Muriel Moore (originally billed as Doris Ruby) is the only other dancer. Attractive miss is a bit academic in most of her tapping but potentially capable enough once she learns how to retail her stepping.

Johnny & George, colored pianist-singer combo which has been a hit here for some time, show why they've been around so long. Pianist, who also combines on some songs, furnishes swingeroo arrangements for his partner's topflight ballading. 'If I Had My Way,' 'Blues in Night,' 'As Time Goes By' and 'Be Some Changes Made' are in the song session. Ann Paige, a swingeroo blues singer, is best with her 'Kalamazoo,' but puts too much emphasis on 'Man I Love.'

Steve Murray has a tough assignment as emcee, having so little to introduce. While his comedy material is no great shakes, Murray is okay with his violin and singing routines. Fiddle biz could be developed. Tiny Kaye serves as relief pianist - warbler with elan. Casey's small combo suffices for this room. Joseph Robert, vet maitre, is chief greeter and a real asset to the place. *Wear.*

PANTHER ROOM, CHI

(HOTEL SHERMAN)

Chicago, March 10.

Glen Gray's Casa Loma Orch (15) with Eugenie Baird, Casa Loma Quartet, Joe Wallace, Carl Marx, Son & Sonny, College Inn Models (10); $1.50-$2.50 minimum.

Since Glen Gray last played here he has added a femme quartet composed of Peggy Lee Olson, Marjorie Nazel, Evelyn Jo O'Connell and Barbara Adler, and a featured vocalist, Eugenie Baird. Otherwise, the band is the same, mixing solid swing stuff with generous portions of tunes on the sweeter side. At the show caught neither Kenny Sargent nor Pee Wee Hunt was used on vocals.

Miss Baird is a nice looker, warbling ballads in a better than average voice while the quartet harmonizes acceptably with such tunes as 'Weep No More' and 'Why Don't You Do Right.'

'College Inn Circus' brings a big top atmosphere to the room. Before a curtain representing the entrance to a circus tent, Joe Wallace, as a barker, intros the College Inn models in various circus and sideshow attire such as a pair of pandas doing a short dance, a leopard, a half-man-half-woman and other types. Skit, which is amusing and colorful, was written by Wallace, who does the spieler entertainingly.

Son and Sonny, agile pair of dancers, build up from a slow and easy start to a sock finish. Outstanding are the toe-tap routines and the backflip and split which sent them off a big hit.

Carl Marx, veteran circus clown who has been here for seven years, continues to furnish comedy antics among the tables. *Morg.*

Martha Raye

Continued from page 2

minutes each, accompanied to the front lines by a corporal who could play the piano.

She stayed on, she said, because 'there were still plenty of boys who needed entertainment.'

Miss Raye was in a plane attacked by two Nazi fighter planes. She experienced eight raids, including five all-night blitzes, and once she was hurled out of her bed as a bomb hit an adjoining hotel, but she escaped unhurt. She lost all her clothes in one raid and her voice went in another. The only clothes she had left after losing her own were khaki pants and shirts loaned to her by army privates.

Miss Raye performed in trenches, mud and sand, giving the boys that which she said they wanted most—'laughter and songs.' She covered 100,000 miles by air and another 50,000 miles by auto, jeep and train. Morale of the Yanks in Africa is wonderful, she says, but they need more entertainment and letters from home.

'Dinner' Suit

Continued from page 3

'Dinner' and the McConnor play were inspired by the antics of the late actor-wit-critic, but noted that the McConnor play was a murder mystery, whereas 'Dinner' was a comedy. 'One could read (plaintiff's play) from cover to cover and study it until doomsday without drawing the slightest suggestion from the plot or dialog of 'The Man Who Came To Dinner,' the court held. In addition to dismissing the complaint, the court awarded Kaufman and Hart 'reasonable counsel fees and costs.'

Random House, Inc., which published the play, and Warners', which made the filmization, had been named co-defendants and were also absolved by Judge Galston's ruling.

Both Kaufman and Hart took the stand last month to deny having ever read McConnor's script. The playwrights acknowledged, however, that the script had been sent to Kaufman by the plaintiff back in 1936. Kaufman testified he had sent a polite note of rejection back to McConnor, after his secretary had glanced over the manuscript and discovered it was a murder mystery.

Kaufman and Hart were represented by Howard E. Reinheimer, while Harry Weinberger represented McConnor.

House Reviews

Continued from page 19

ORPHEUM, MPLS.

Trunk,' is sock as sung and played by Johnny Barnes from the trumpet section.

Clever eccentric dancing and amusing travesties put Tim Herbert (Herman Timberg, Jr.) in the groove. His patter and clowning are loaded with laughs. The finisher, an impression of a jitterbug who has gone off his nut, stops the show.

Andrews trio, home town girls, closes the show. If anything, they're better than ever. They do 'Here Comes the Navy,' 'Five by Five,' 'There Are Such Things,' 'Pennsylvania Polka' and 'Strip Polka' for the usual ovation.

House well filled at opening matinee Friday. *Rees.*

STATE, N. Y.

Will Osborne Orch (13) with Marianne; Bobby Whaling, Kim Loo Sisters (3), Johnny Burke; 'Palm Beach Story' (Par).

Current layout, limited to four acts and running about 55 minutes, makes for only mild entertainment. Aside from an occasional solo specialty by members of Will Osborne's band, there isn't a sock turn on the bill. Nor is it too well balanced. Lack of a hoofing act is conspicuous, while for comedy this week's sesh relies almost wholly on Johnny Burke, who is still monologing anent those World War I experiences, and still getting over.

Osborne's current crew, which has undergone some changes since its last appearance on Broadway in August, breaks down to three trumpets, two trombones, five sax and three rhythm, with the maestro confining himself to a single vocal and handling the baton. Band opens with 'Me and My Gal,' followed by 'I've Heard That Song Before,' with Osborne coming in for the warbling after some ace muted trumpeting by the three hornmen. Outfit then swings into 'The Rose Room,' distinguished chiefly by Phil Gomez's clarinet solo. Marianne (Dunne), featured band warbler, does a capable job with 'Black Magic' and 'Why Don't You Do Right,' but it remains for Lee Pines, in his piano boogie woogie routine, and Dick Shanahan, at the drums, to furnish the sock moments with their specialties. Band as a unit, with sweetness its forte, doesn't measure up to its few limelighted soloists.

In the opening slot is Bobby Whaling, who won a receptive hand with his trick cycling. He works with a femme partner for balancing stunts. Kim Loo Sisters, attractive trio of Chinese singers, on next. Their chirping of 'Shut My Mouth for Uncle Sam' and 'Can't Get Out of This Mood' is so-so, but they warm up for a jive version of 'Take Me Out to the Ball Game' for effective returns.

Biz at early Friday night show (11) only fair. *Rose.*

HIPP, BALTO

Baltimore, March 13.

Barry Wood, Anthony, Allyn & Hodge, Hollywood Blondes (3), Jan Murray, Carlton Emmy & Mad Wags, Felice Iula and House Orch (12); 'Something to Shout About' (Col).

This is an entertaining layout paced briskly by Jan Murray's emceeing. Comedian gags between spots and holds down a niche of his own later in the doings. Hollywood Blondes, trio of nice appearing femmes on roller skates, whack out a fast and flashy opening employing tricky spins and throws and making stunt count to the limit. A finishing neck hold is a sockeroo. Provided a fast getaway when caught.

Carlton Emmy and his multitudinous pooches are in the deuce and a panic throughout. Employing good patter to keep his dogs performing on a long platform, he punches out a real spot replete with novelty and considerable appeal. Garners laughs and provides swell spot for Anthony, Allyn and Hodge to follow with comedy adagio and knockabout. Two males and good working femme provide some legit lifts prior to going into the travesty and time their comedy in mounting climax. Make for a swift interlude and hold pace throughout.

Murray contributes his solo spot here with okay gagging and all-right clowning. Has a lyric on rationing which may not be in the best taste, but makes up for it with other stuff all nicely mixed up and handled in showmanly fashion. Could strengthen his finishing bit and cut down time for more effective results.

Barry Wood closes and is sock from the teeoff. Punches out strong vocals of 'Moonlight Becomes You,' 'Dearly Beloved,' 'As Time Goes By,' and as a resounding clincher, an Irving Berlin medley climaxed by 'Any Bonds Today' and 'God Bless America.' Both are backed up by patriotic film projection on a scrim timed to punch out a resounding clincher to a very well played layout.

Biz very good. *Burm.*

APOLLO, N. Y.

Lil Green, Tiny Bradshaw Orch (13), Raps & Taps, Bootsie Swan & Jimmie Baskette, 4 Southern Sons, Pepe & Conchita; 'We Are the Marines' (20th).

This week's entertainment package is solid with the customers, especially Lil Green and the Four Southern Sons. Tiny Bradshaw comes in for his share of well-earned plaudits as does the dance team of Raps and Taps.

Four Southern Sons making their Apollo bow, are an unpolished but promising copy of the Ink Spots.

Bradshaw struts, bounces and mugs and by hard work and a sock vocalization of 'Hit That Jive' overcomes minus effect of band's ragged playing. He's strictly a personality guy, but fails to break up Lil Green's solid delivery of 'I Won't Sell My Love,' 'My Mellow Man,' 'Why Don't You Do Right' and 'In the Dark.' The generously constructed Miss Green has a throaty, well-controlled voice that does justice to the numbers.

Raps and Taps, boy and girl hoofers, have a nimble routine. Dressed in zoot tuxes, the youngsters are a well-coordinated pair. A couple of oldtimers, Bootsie Swann and Jimmie Baskette, take care of the comedy in a typical tramp-cop act with an Abbott and Costello twist. They really milk the A & C 'What' routine. Could be funny if shortened. Pepe and Conchita, white balancing act, are good considering space limitations.

Good crowd at late show Friday (12).

RKO BOSTON

Boston, March 11.

Bob Allen Orch (14), [illegible] ice Kay, Dave Apollon, Al [illegible] on's Racketeers, Estelle Sloa[illegible] aers; 'Meanest Man in World' (20th).

Although a band show, this bill carries heavier caliber acts than most of them and the result is a sock show from beginning to end.

The Allen band strikes the happiest medium between the hot and sweet styles of any similar combination seen here this year, and, moreover, is capable of accompanying the acts with the necessary precision. It's taken most of the bands practically all week to supply adequate musical backgrounds to the acts playing with them, and the Allen band is consequently something of a novelty.

Allen m.c.'s the show capably and offers a trio of pop tunes during his stint, catching a good response. The band only does three solo tunes, but demonstrates a smart hot style without being raucous, and a fine sweet style without slopping over. There's no clowning, either, which is all to the good. Paula Kelly, vocalist, and Randy Brooks, trumpet player, provide the solos, the latter clicking staunchly with a hot arrangement of 'Flight of the Bumble Bee.'

The vaude acts begin with Al Gordon and his pups, a routine which never fails to click here; then comes Estelle Sloan, whose tap dancing is plenty neat but could do with a little more zip. Dave Apollon and his Filipino boys, on next, lift the customers out of their pews, as is their custom. And finally Beatrice Kay, a performer whose strident charm, lusty songs and line of chatter earn her an ovation silenced only when they turn on the house lights. *Elie.*

EMBASSY, N. Y.

(NEWSREELS)

War coverage and commentaries are in the stereo formula this week, with latter by Carey Longmire and H. V. Kaltenborn particularly uninspiring. Par and Fox are represented with clips on the Russian offensive in the southern Ukraine and on the northern front. Universal has some good footage provided by the U. S. Army Signal Corps showing U. S. troops mopping up Japs in the Buna sector.

Other war clips include shots of Italian wives and children of colonists in North Africa being returned safely to Italy by solicitous Allied Nations troops; U. S. Army paying the natives in the South Pacific in coin and in canned goods; dogs being trained in Australia to help Allied troops; WAVES taking over jobs such as folding parachutes; American-born Japs in Hawaii volunteering and being accepted for service in the U. S. armed forces, and training of ski troops.

Interesting personalities in the news are King Peter of Yugoslavia, who vows he and his countrymen will never give up the fight against Nazi oppressors; Lord Mountbatten reviewing Commandos in preparation for the invasion of the continent, and Mme. Chiang at Wellesley.

'Boomtown, D. C.', RKO short in the 'This Is America' series dealing with wartime Washington, is a tedious, labored piece, stimulating only towards the finish when closeups of great Americans (Lincoln, Washington, etc.) are shown. *Mori.*

Variety Bills

WEEK OF MARCH 19

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
State (18)
C Emmy & Mad W
Johnnie Green
The Debonettes
Louis Prima Orc

WASHINGTON
Capitol (19)
Rhythm Rockets
Dave Mallen
Connee Boswell

Paramount

NEW YORK CITY
Paramount (17)
Xavier Cugat Orc
Raul & Eva Reyes
Henny Youngman
Cugat Choir
CHICAGO
Chicago (19)
Jan Savitt Orc
Gaudsmith Bros
Hal Le Roy
Ruby Ring
Regal (19)
Erskine Hawkins Bd
Pigmeat Markham
Holmes & Jean
Charles Duo
MIAMI
Olympia (17-20)
Nathane Bros
June Preisser
Sims & Bailey
Cy Reeves
The Briants
OMAHA
Orpheum (19)
Henry Busse

RKO

BOSTON
Boston (18)
Vaughn Monroe Orc
Murphy Sis
Johnny Mack
Don Cummings
(11)
Estelle Sloan
A Gordons Racket'rs
Dave Apollon Co
Beatrice Kay
Bob Allen Orc
CLEVELAND
Palace (19)
E Carroll's Vanities
(12)
Gene Krupa Orc
Peggy Marlow
Belitt & English Bro
Criss Cross
COLUMBUS
Palace (23-25)
Ethel Waters
Earl Hines Orc
Brookins & Van
Harold Cromer
(16-18)
Jan Savitt Orc
4 Copelands
DeVal Merle & Lee
Stepin Fetchit
DAYTON
Colonial (19)
Cab Calloway Orc
The Caballers
Paul, Slim & Eddie
Honey Coles
Calloway Rug Cutts
Cholly & Dotty
(12)
Latin Quarter Rev
Mel Hall
Bertay Sis
Jack Waldron
Manny King Co
Stevens Bros & Bear
ELIZABETH
Liberty (18-21)
Betty & Playmates
Little Tough Guys
The Cabineers
Ted Leary
Arthur Melli
HARTFORD
State (19-21)
Chico Marx Orc
Frank Gaby
Toy & Wing
Mel Torme
HOLLYWOOD
El Capitan (19)
Ken Murray
Marie Wilson
Tip, Tap & Toe
Hoffman & Rebner
Jimmy O'Brein
Fred Sanborn
Jack Mulhall
Vivian Marshall
Park & Clifford
Grace Poggi & Igor
Julia Rooney
Maidie & Ray
Helen Charleston
Alphonse Berge
Joyce Duffin
Lorraine Paige
R Renfro & Daisy
Bonnie Lou
Mabel Butterworth
Glamourlovelies
Elderlovelies
Snub Moseley Bd
Carlton Kelsey Orc
INDIANAPOLIS
Circle (19)
Ink Spots
Sister Tharpe
Lucky Millinder Orc
Gordon & Rogers
Peg Leg Bates
NEWARK
Adams (19)
Salute from Hawaii
Ray Kinney Orc
Aloha Maids
Maynio Holk
Aaren & Broderick
Bob Bromley
Fitz & Carroll
16 Aloha Gls
PASSAIC
Central (19-21)
Bob Allen Orc
Dave Apollon
Arlene Harris
Buddy & Judy Allen
PATERSON
Majestic (18-21)
3 Business Men & P
Mary Lou King
Great Lester
(22-24)
3 Poms
Danny Evans
Tyler & Renard
PHILADELPHIA
Carman (19)
3 Latinos
Carol King
Al Gordon's Dogs
Mimic Men
Fay's (19)
Lil Green
Tiny Bradshaw Orc
Simpsons Humanets
Harlem Highlanders
PROVIDENCE
Metropolitan (19-21)
Tony Pastor Orc
Al & Connie Fanton
Jan Murray
Elton Britt
WASHINGTON
Howard (19)
Louis Jordan Orc
Al Sears Orc
Gaines Bros
Randolph & Purvis
Willie Bryant
Gregory, R & Cherie
WATERBURY
Poli's (17-18)
Stan Kenton Orc
Al & Connie Fanton
Elton Britt
Johnny Morgan
WOONSOCKET
New Park (19-21)
Dolly Dawn
Bo Jenkins
Angie Bond 3
Jones & Dale
(1 to fill)
WORCESTER
Plymouth (15-17)
Tony Pastor Orc
Val Irving
Dixie Dunbar
Rose Marie
YOUNGSTOWN
Palace (23-25)
Gene Krupa Orc
Bellet & English Bro
Radio Ramblers
Peggy Marlow

Warner

NEW YORK CITY
Strand (19)
Ina Ray Hutton Orc
Jerry Lester
3 Samuels
Irene Manning
Jane Wyman
(12)
Ina Ray Hutton Orc
Jerry Lester
3 Samuels
Irene Manning
Jane Wyman
PHILADELPHIA
Earle (19)
Blue Barron Orc
Beatrice Kay
J Fraser & Robts Sis
Bob Dupont
(12)
Chico Marx Orc
Mel Torme
Toy & Wing
Frank Gaby
PITTSBURGH
Stanley (19)
Duke Ellington Orc
Lilian Fitzgerald
Jigsaw Jackson
Patterson & Jackson
(12)
E Carroll's Vanities
UTICA
Stanley (16-18)
Blue Barron Orc

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Frankie Hyers
Bud Sweeney
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Terry Lawler
Romo Vincent
De Marios
The Paulens
Mildred Ray Gls
Irv. Carroll Orc.
Dinorah Bd
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Cuban Diamonds (4)
Hilda Salazar
Noro Morales Orc
Felipe De Flores
Pilar & Luisillo
Pepito Orc
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Gayle Robbins
Rita Roper
Carey Twins
Martha Drew
Sally Urban
Frances Kaye
Ginya Lynn
Muriel Page
Jean Mason
Betty Carter
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Tony Dexter
Four Lyttle Sis
The Stadlers
Buddy Harlowe Trio
Hal McIntyre Orc
Hotel Dixie (Terrace Room)
Jacqueline
Arlane Trio
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikal
Lani McIntyre Orc
Kea Lake
Leilani Jaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
Vicki George
Hurricane
Radio Aces
Danny Rogers
Carroll Sis
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carela
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dave Dennis Orc
Iceland Restaurant
Danny White
Simpsons
Nils & Nadynne
Evelyn Daw
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuban & Alicia
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Helen Holmes
Renee
Eleanor Russell
Monmartre Boys
Dixon & Denise
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Geo Woods Orc
Dorothy Manners
Thelma Carpenter
La Conga
Diosa Costello
Miguelita Valdez
Bobby Capa
Pancho & Diane
Machito Orc
Jack Harris Orc.
La Martinique
Wynn Murray
Jackie Miles
Eunice Healy
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Gloria Blake
'Doc' Marcus
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hiberd, Bird & LaR
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Paula Lawrence
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Francis Lane
J & J Brandel
Lou Martins Bd
Mon Paree
Charles Carlisle
Juanita Rios
Renee Villon
Henry Murray
Bernice Claire
Mon Paree Pretties
Bill Glass Orc
Monte Carlo
Peggy Wood
Tony Farrar
Stuart Ross
George Lloyd
Noble & King
Youle
19th Hole Club
Barbara Lee
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Frederic Vonn
Hazel Webster
Onyx Club
Baby Hines
Betty Jerome
Annette Guerlain
Marelle Russell
Toni Wood
Ginger Steele
Hazel Bruce
Pete Brown Trio
Jimmy Wright Orc
Old Roumanian
Henry Nadell
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Mark Galano
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Muscle King
Pat Clancy
Velita
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Frank Sinatra
Walter O'Keefe
Cerney Twins
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Delta Rhythm Boys
Melissa Mason
Eddie Mayehoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Lovely Lane
Three Loose Nuts
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & Frnchy
Columbus Orc
Versailles
Val Olman Orc
Panchito Orc
Dwight Fiske
Marjorie Gainsw'rth
Ellsworth & F'child
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Sheeran
Scott & Sussane
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Josh White
Carole Channing
Don Fry
Wivel
Bob Lee
The McArthurs
Francis Albernese
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Independent

NEW YORK CITY
Music Hall (17)
Oxford Boys
3 Swifts
June Forrest
Albert Gifford
U S M Service Bd
Harold Stern
Broadhurst (20)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (17)
Grace Moore
Paul Gerrits
Richard Stuart
Flora Lea
The Juvelys
Gloria Nord
Ben Yost Singers
Apollo (19)
Fletcher Henderson
Douglas Bros
Brown & Brown 3
4 Cuban Diamonds
Roscoe Simmons
Sharkey the Seal
BROOKLYN
Albermarle (19-22)
Flatbush Follies
Danny Shaw
Marine (21)
Paul Roberts
Lee Russell
(3 to fill)
Mayfair (20)
Paul Roberts
Lee Russell
(3 to fill)
LONG ISLAND
Jamaica (18-21)
Johnny Pastine Co
George Freems
The Trumpet 2
Ginger Dulo
The Martells
(18)
Paul Roberts
Bennett & Mitchell
(2 to fill)
Lynbrook (19-20)
Bennett & Mitchell
Irene Wiley
The Whirlwinds
Sunnyside (21)
Bennett & Mitchell
Irene Wiley
The Whirlwinds
(2 to fill)
STATEN ISLAND
Great Kills Strand (20)
Ben Ross
(2 to fill)
New Dorp Lane (19)
Paul Roberts
(2 to fill)
AKRON
Palace (19-22)
Gene Krupa Orc
Bellet & English Bro
Radio Ramblers
Peggy Marlow
ATLANTIC CITY
Steel Pier (21)
3 Latinos
Al Gordon's Dogs
Carol King
Minic Men
BALTIMORE
Hippodrome (19)
Bobby Whaling Co
Roy Davis
N Rae & M Wirfall
Val Irving
Richards Adair Dcrs
Maryland (19)
Will Osborne Orc
Murtah Sis
Neil Stanley
Honey Murray
State (18-20)
Vallee & Lynn
Jerrie Shubert
Eddie Lambert Co
Cappy Barra Boys
(21-24)
Sally Joy & Mascot
Dodee Darnell
BRIDGEPORT
Lyric (19-21)
Judy Canova
Young & Kaye
Marvette Evans Co
The Graysons
Bob Easton Co
(15-17)
Betty McQuire Orc
J Frazer & Robts Sis
Angie Bond 3
Arlene Harris
Ginger Dulo
CAMDEN
Seiler & Seabud
Walter Nilsson
WASHINGTON
Earle (19)
The Roxyettes
Shyrettes
Anthony, A & Hodge
(12)
The Roxyettes
Paul Remos
Bob Hall
Edith Barrie
Lao & Monsita
Odaliques (6)
Lolita Moya
Aquarium Rest.
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Camellia Valle
Beverly Hosier
Moya Gifford
Madelyn White
Gloria Hope
Helen Stuart
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Georgia Gibbs
Reivers
Albert Ammons
Pete Johnson
Maxine Johnson
Georgie James Bd
Casbah
Reva Reyes
Vanya
Paul Taubman
Don Maya, Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Pat Harrington
Ann White
Betty Ann Jordan
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Bee Kalmus
Rosie Moran
Helen Olson
Steve Murray
Casey Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Cabot & Dresden
Walter Lang
Ted Shapiro
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Benny Davis'
Benny Davis
Leonard Sues
Hollywood Blondes
Wacky Wayne
David Brooks
Barry Sis
Johnny Coy
Ruby Ping
Blackburn Twins
Larry Storch
Carmen De Rivera
Frolicettes
Joe Candullo Orc
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Wes Cornell
Diamond Horseshoe
Harriet Hector
W. C. Handy
Pansy the Horse
Willie Solar
Calts Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Bobby Heath
Pat O'Shea
Bobby Parks Orc
Leonardo Orc
El Chico
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Di Gitanos
Myros
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andinos
Hotel Plaza (Persian Room)
Susan Miller
John Hoffsradt
Race & Naldi
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Jerri Blanchard
Hal Yates
Townsmen Orc
Hotel St. Moritz
Fred Harrison Orc
Dolores Del Carmen
Hotel St. Regis (Iridium Room)
Ethel Smith Ens
Paul Sparr Orc
(Maisonette)
Diana Del Rio
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Victor Borge
Marina

Metop Camp Tour

Continued from page 1

the move to line up the singers. That the Met performers themselves will fall in with the plan is regarded by Baldini as a certainty in view of their past overwhelming response to the solo patriotic stints. Many of the Met's top stars, along with other top-ranking concert artists, have already appeared before the servicemen on a voluntary basis.

As outlined by Baldini, the performances would be given sans scenery, in view of the tremendous transportation costs entailed, but with the singers appearing in costume. Planned to utilize the large open-air theatres which are available in such camps as Fort Dix, Fort Monmouth and other heavily-populated posts. USO-CSI will bear all expenses.

Baldini plans to utilize the already existing all-soldier orchestras at the various posts, thus eliminating the necessity of recruiting the Met's pitmen.

Test case for the venture was Salvatore Baccaloni, the Met's star basso, who led a group of singers at Ft. Riley, Kan., and at the nearby Fitzsimmons General hospital in costumed performances of 'Act 1 of 'Don Giovanni,' 'Boris Goudonoff' and 'Barber of Seville.' Reaction of the soldiers to the performances convinced Baldini of the need for the cultural contribution to army-navy morale, subsequently verified by the large number of requests.

Martinelli At Camp Kilmer

Demand for concert programs among the servicemen in the army camps and navy bases resulted in some hasty bookings last week by USO-Camp Shows execs.

Giovanni Martinelli gives a volunteer concert tomorrow night (18) at Camp Kilmer, N. J. It's the Met tenor's first time out for Camp Shows. Also on the program will be Colette D'Arville, soprano, and Jan Rubini, the violinist.

Saturday night (20), Elizabeth Wysor, contralto, concerts at the U. S. Naval Training School, N. Y., with William Horne, tenor, and Janos Scholz, cellist, also on the program. AnnaMary Dickey, Met soprano, appears Sunday night (21) at the Naval Training School, Newport, R. I., along with Marcelle Hubert, French cellist. Same evening Ruby Mercer, soprano, and James Pease, baritone, do a concert at the Hampton Roads Embarkation Port, Va., with Sarita Romero, the Spanish dancer, also appearing.

Philly Opera Co. Tours

Philadelphia, March 16.

The Philadelphia Opera Co. last week started a tour of Army, Navy and air bases in Pennsylvania, New Jersey and Maryland with a tabloid version of 'The Bat' ('Die Fledermaus'). Opera opened its tour at the Aberdeen Proving Grounds last Monday (8).

Other dates include: Camp Meade, Md., March 21; Cape May Naval Air Station, N. J., March 23; New Cumberland Induction Center, Pa., March 26. Other performances are booked for Fort Dix, N. J.; Indiantown Gap, Pa.; Naval Training Station, Hatboro, Pa., and Lakehurst (N. J.) Naval Air Station.

All camp performances are free to servicemen. Members of the cast are donating their services, with traveling expenses and incidentals paid for by the management.

Big Bandshow Biz

Continued from page 3

that also aids the Roxy, which met the Cap challenge last week with Grace Moore on the stage at a net $8,500 weekly salary, and 'Young Mr. Pitt' (20th) as the film attraction. Neither house hurt the other, since the Roxy finished its first week last night (Tuesday), with Miss Moore as stout stageshow timber, at a gross of $70,000. This big biz is significant in view of only 29 stage shows, as per Miss Moore's contract.

Likewise, other stageshow theatres did not feel any effect from the addition of the Cap to the list of combo shows, nor is any reaction expected, since frequently there is more trade trying to get into theatres, principally on Saturdays-Sundays, than theatres can handle.

Indicative of a lack of ceiling on trade is the big $53,000 Strand will get this week with 'Hard Way' (WB) and Ina Ray Hutton, as well as the strong $55,000 scored on third week ended last night of 'Hitler's Children' and Xavier Cugat, at the Par.

Since crowds mill around in smaller areas in the downtown N. Y. zone, it is believed that if the Cap has a very strong show it might cut into nearby houses like the Roxy or the Music Hall, and vice versa, but that the Paramount, nearly 10 blocks away, has less to fear. The Strand, in between, which has been highly successful with the pitband policy instituted in September, 1938, has one disadvantage in that it lacks capacity and has almost no inner lobby room to stand people such as at the Par and other houses. Thus, if it has to turn away people, they are potential customers for other houses.

The Strand has built up a steady following and one of the strong elements there has been the picture product furnished the house by Warner Bros. Loew's State (2d-run) varies between vaude shows and an occasional band, and, over the years, has also built up a steady patronage. State, not fancy at $23,000 this week but rather good, with Will Osborne orch and 'Palm Beach Story' (Par), which did poorly on first-run at the Rivoli. Believed that since State plays film after the Cap, Par and Music Hall, extended time made possible through stageshow policies on first-run may hurt house to some extent.

Hunt A & C Sub

Continued from page 3

name until hiatus time, which falls in mid-June.

When Luckenbill gets to the Coast he may ask Bud Abbott to continue in the Thursday niche for another period. Abbott last week prevailed upon the agency to let him withdraw after tomorrow's (Thursday) broadcast, which will have Hal Peary ('The Great Gildersleeve') as his guest. Abbott explained that for sentimental reasons he wanted to quit until his partner, Lou Costello, has completely recovered from an attack of rheumatic fever.

Specialists called in to consult on Costello's temporary paralysis attack prescribed absolute rest and quiet for a long period, just how long they declined to say. He is confined to his home in the valley.

Int'l Copyright

Continued from page 7

terests, whereas other copyright questions were settled in practically the entire world in a much more logical way.

Recalled that when it appeared that the question of film copyright ownership had been settled in favor of producers, the Dutch Court of Cassacion decided that the author of a literary or artistic work has rights which may be opposed to the proprietor's right to the composite work.

Meantime, still pending in the U. S. Congress, is the 'Shotwell' bill sponsored by the National Committee on International Intellectual Cooperation and the Authors' League of America, which provides that 'The author of a work (in case of a film the scenario) shall be the first owner of the copyright therein.'

Lissim, graduate of law and political economy schools in Kiev, Paris and Berlin, has brought the film copyright situation to the fore at request of Professor Boris Mirkine-Guetzevitch, president of the Institute of Comparative Law

B'way Withstands Taxes Strongly; 'Harriet' Leads Straight Plays At $18,200, 'Men' in $5,000 Shadow

Broadway withstood the pre-income tax period better than expected, even with bad weather. Number of grosses were as good as previous week or virtually so. Two shows leaving the list this week but two new ones coming next week.

'Harriet' is the new straight play leader. 'Men in Shadow,' which came in with a rep, looks doubtful. 'Kiss and Tell,' current solo arrival is touted a sure thing. Next week: 'Apology' and Shakespeare's 'Richard III.'

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (66th week) (D-789; $3.30). Off a little but tucked away another profitable week at around $8,000.

'Arsenic and Old Lace,' Fulton (112th week) (CD-893; $3.30). Long stayer also turned the trick and ought to last into warm weather; $9,500.

'Blithe Spirit,' Booth (70th week (CD-712; $3.30. Not much change here either as shown by gross, around $9,000, or slightly more; also consistently profitable.

'By Jupiter,' Shubert (41st week) (CD-712; $4.40). Musical favorite considerably out in front; eased off but satisfactory $22,000.

'Counterattack,' Windsor (5th week) (D-873; $3,30). Quoted slightly over $6,000, little better than even break; due to move next week to Adelphi, where scale will be $1.65 top.

'Dark Eyes,' Belasco (8th week) (CD-1,000; $3.30). Went off around $1,500, but with the count approximately $13,500 it's one of the season's better attractions.

'Harriet,' Miller (2d week) (D-940; $3.85). First full week was up to expectations, with gross over $18,200, best among straight plays; drew standees most performances.

'Janie,' Playhouse (27th week) (C-865; $3.30). Moderate success now aimed well into spring; eased to $8,000 last week, still okay.

'Junior Miss,' 46th St. (71st week) (CD-1,347; $2.20). Around $9,000, under previous pace; due to move to Majestic. 'Sons O' Fun' moving in from Winter Garden in two weeks.

'Kiss and Tell,' Biltmore (C-991; $3.30). Presented by George Abbott; written by F. Hugh Herbert; did well in Boston; opens tonight (17).

'Let's Face It,' Imperial (M-1,326; $4.40). Final and 68th week; dropped too much in recent weeks; $16,000 estimated; may go to Chicago.

'Life With Father,' Empire (173d week) (CD-1,062; $3.30). Run leader probably hasn't had a red week since opening; last week's takings bettered $12,000.

'Men in Shadow,' Morosco (D-939; $3.30). Sharply divided press after promising Boston tryout; in first five performances, takings around $5,000.

'New Faces of 1942,' Ritz. Taken off Saturday (13) after 11 dizzy weeks to small money.

'Rosalinda,' 44th St. (20th week) (O-1,357; $3.30). Substantial at around $22,000.

'Sin of Our Teeth,' Plymouth (17th week) (CD-1,075); $3.85). Among best money getters; off a bit at $17,500, still big for straight play.

'Something for the Boys,' Alvin (9th week) (M-1,375; $4.40). Any change here was in number of standees; strongest draw among musicals, with gross over $32,000.

'Sons o' Fun,' Winter Garden (67th week) (R-1,519; $4.40). Sells out at weekends; over $30,000 estimated; moves to 46th Street to make way for 'Ziegfeld Follies.'

'Star and Garter,' Music Box (38th week) (R-991; $4.40). Nearly as good as ever, with gross quoted around $22,000; expected to play one year or more.

'Stars On Ice,' Center (35th week) (R-3,000; $1.65). Attendance at end of week rescues gross here, too; not much more off; $22,000.

'The Doughgirls,' Lyceum (11th week) (C-997; $3.30). Rated around $17,000, about all comedy hit can get; boxoffice constantly busy with advance sales.

'The Eve of St. Mark,' Cort (23d week) (D-1,064; $3.30). Approaching six-month mark and still making some money though under earlier pace; $12,000.

'The Patriots,' National (4th week) (D-1,162; $3.30). Some theatre parties are helping; while not among leaders, should make the grade; up over $13,000.

'The Pirate,' Beck (16th week) (C-1,214; $3,85). Has been off for some weeks but improvement is due; last week rated nearly $13,000.

'This Rock,' Longacre (D-1,016; $3.30). Final and fifth week; modest grosser; rated around $5,500.

'Uncle Harry,' Hudson (42d week) (D-1,042; $3.30). Pointed to year's run and may make that mark; moderate money show but in the clear; $8,000.

Repeat

'Lady in the Dark,' Broadway (2d week) (M-1,104; $3.85). [illegible]

not better, than previous week, regardless of conditions; takings estimated at $27,500.

Revivals

'The Three Sisters,' Barrymore (12th week) (D-1,104; $3.85). Hardly any change here and gross quoted around $20,000 again; is in final weeks prior to road.

'Counsellor-at-Law,' Royale (15th week) (D-1,047; $3.30). May go well into spring with a neat weekly profit indicated; off somewhat last week; $10,000 estimated.

Vaude-Revue

'Show Time,' Broadhurst (26th week) (1,142; $2.75). About held its own after going off with field; around $17,000 claimed for vauder, okay.

'Follies,' $38,900, Great in Philly

Philadelphia, March 16.

The 'Ziegfeld Follies' soared to another new high last week (its third at the Forrest), with $38,900 chalked up. The gain of over $500 was represented by standing room. 'The Follies' is now in its last two weeks here, and there is apparently no chance of any further prolongation of the run. It will be followed by 'Porgy and Bess' on the 29th. Gershwin piece will stay three weeks.

Estimates for Last Week

'Ziegfeld Follies,' Forrest (3d week) (1,800; $3.99; $4.56 on Friday and Saturday nights). Terrific all the way. Soared to $38,900 last week. 'Porgy and Bess' on the 29th for three weeks.

'Springtime for Henry,' Walnut (3d week) (1,700; $1.50). A little off but still very fine at $12,300. Last two weeks being announced with nothing officially set to follow. Maybe 'Cry Havoc.'

Karloff-'Arsenic' Sweet $20,000 in Split Week

Minneapolis, March 16.

Playing here the second time, 'Arsenic and Old Lace,' with Boris Karloff and the New York cast, drew an estimated $14,000, big, into the 2,200-seat Lyceum for six performances (four nights and two matinees) at $2.75 last week. Business was practically capacity and gross was $3,000 more than when show played here four days last season (one less performance, however). Sunday matinee was the first in local theatrical history by a legitimate road attraction. The Sunday night performance was the first in years.

A matinee and night at the St. Paul Auditorium got 'Arsenic' a tremendous $3,000, and in Madison, Wis., Monday night a capacity $3,000 was copped, giving it a hefty $20,000 for the six-day week (Monday to Sunday inclusive, show laying off Tuesday).

'Blossom Time' $15,600 In Cincy-Indpls. Split

Cincinnati, March 16.

Standing 'em up at the three night performances and Saturday (13) matinee, 'Blossom Time' grossed approximately $8,100 in the last half last week at the 1,300-seat Cox at $2.75 top. It was the operetta's 15th Cincy engagement.

'Time' $7,500 in Indpls.

Indianapolis, March 16.

'Blossom Time' had its most profitable stand here in years at English's March 8-10, with a take of $7,500 in the three days at 55-$2.75 scale in the 1,500-seat house. Same company played 'The Student Prince' to good biz here last fall.

ALEX AARONS DEAD AT 52 IN HOLLYWOOD

Hollywood, March 16.

Alex A. Aarons, 52, former partner of Vinton Freedley in the production of a number of Broadway musical comedy hits, was found dead in his Beverly Hills home yesterday (15). Death believed to have been due to a heart attack.

Coming to the Coast several years ago, Aarons recently had signed with Warners to assist in the film production of the George Gershwin biography, 'Rhapsody in Blue.'

Aarons accumulated a knowledge of show business early in life. His father was Alfred E. Aarons, whose career in the theatre lasted 50 years, for the most part in association with Klaw & Erlanger. The elder Aarons has been credited with having originated the now-standard system of booking road shows.

Alex Aarons formed a partnership with Freedley in 1924. Their first offering to Broadway was the smash hit 'Lady Be Good.' It brought forth to prominence a young brother and sister dancing act, Fred and Adele Astaire. After sensational business 'Lady' ran for two seasons in London.

The A. & F. firm had its offices at the time in the New Amsterdam theatre building, N. Y. In 1927 the Alvin theatre, N. Y., was built for them, its name being taken from a contraction of the first syllables of the first names of each. There followed an almost seasonal succession of sock musical shows. In 1928 they offered 'Treasure Girl' and 'Hold Everything.' The following year came 'Girl Crazy.' It was in this vehicle that Ethel Merman obtained her first big part. 'Singin' the Blues' came in 1931, 'Adam Had Two Sons' in 1932, and 'Pardon My English' in 1933. Other musicals produced by A. & F. included 'Funny Face' 'Hold on to Your Hats,' 'Tiptoes' and 'Oh, Kay.'

Following the 1933-34 season the Aarons-Freedley combination was brought to an end. Since then Aarons had devoted most of his talents to films. He held production jobs at Metro and RKO, and at one time was associated with Arthur Lyons in the A. & S. Lyons agency here.

Widow, Ella, survives.

'Doughgirls' Opens Well, Chi, $12,000, 'Havoc' $8,300, 'St. Mark' Dips, 7G

Chicago, March 16.

Receipts were a little better last week, except in one or two instances, despite the beginning of Lent and some bad weather. 'The Doughgirls' opened very well at the Selwyn and topped the list for the week.

'Cry Havoc' at the Studebaker and 'Eve of St. Mark' at the Harris are scheduled to close their runs here next Saturday (20), with nothing in sight yet to follow.

Estimates for Last Week

'Cry Havoc,' Studebaker (2d week) (1,400; $2.75). Handicapped somewhat by being in out-of-way theatre. Ends run here Saturday (20). Got $8,300 last week.

'Doughgirls,' Selwyn (1st week) (1,000; $2.75). Doing top business of legitimate shows after receiving good notices. Opened at $12,000 pace.

'Eve of St. Mark,' Harris (8th week) (1,000; $2.75). Completes a nine-week run here next Saturday (20). Slipped to $7,000.

'Good Night, Ladies,' Blackstone (48th week) (1,200; $2.75). Dropped to $13,000 but still good.

'Maid in Ozarks,' Great Northern (24th week) (1,400; $2.20). Very profitable at $9,500.

'Private Lives,' Erlanger (2d week) (1,300; $2.75). Continued to hold up to $11,000.

'KISS-TELL' STRONG $15,000 IN BOSTON

Boston, March 16.

'Kiss and Tell' wound up its fortnight engagement at the Wilbur on Saturday (13). 'Away We Go,' Guild musical, opened last night at the Colonial (15), and 'The Family' and 'Trial of Mary Dugan' open tonight (16) at the Wilbur and Copley, respectively. Vinton Freedley's musical, 'Dancing in the Street,' follows on Monday (22) at the Shubert.

Estimates for Last Week

'Kiss and Tell,' Wilbur (1,277; $2.20. Built consistently to the end, finishing to very strong $15,000.

'Vickie,' Copley (1,231; 1.65). Eight performances, Tuesday through Sunday; about $4,000, show.

'Corn' $6,500, Memphis

Memphis March 16.

Ethel Barrymore practically sold out both the matinee and night performances of her one-day stand at Ellis Auditorium in 'Corn Is Green' last week. Drew estimated swell $6,500.

B'way Grosses Better Than London's; West End Favors American Clicks

New York has several more legit attractions than London's West End, judging from last reports, but the English metropolis anticipates a productive spring that may see its list exceeding that of Broadway. There is a striking difference in comparative grosses, however, and takings in the West End are reputedly satisfactory, though considerably lower than those in New York. Operating costs are lower over there, and profits are correspondingly smaller.

There is no current London success that compares to Broadway in point of gross. Highest estimated takings there among the musicals was $24,000 as of a month ago, whereas some of Broadway's straight plays were getting nearly that much, while leading musicals topped the best British grosser by nearly $10,000. As for straight shows the pace of moderate successes on Broadway is double or more that of London's.

American Clicks in London

Another striking difference is the number of American shows which are clicks over there. At the last checkup there were eight such attractions, or approximately one third of London's total, they being 'Arsenic and Old Lace,' 'Claudia,' 'DuBarry Was a Lady,' 'Let's Face It,' 'Watch on the Rhine,' 'The Petrified Forest,' 'The Man Who Came to Dinner' and 'The Desert Song.' Only three British imports are on New York's list, 'Blithe Spirit,' 'Angel Street,' (known as 'gaslight' in London) and 'Men in Shadow.' First two are hits while 'Shadow' just opened and appears to be doubtful.

It is not unusual for London hits

(Continued on page 44)

'PRIORITIES' $18,000 IN 11 WASH. SHOWS

Washington, March 16.

'Priorities of 1942' grossed an estimated $18,000 in 11 performances for its second week at the National theatre, good but not up to expectations. Vauder was shaken up last night (15) with Barton and Mann and Carmen Amaya joining the show. Those who left are Cardini, Harry Reso and Gloria Swanson, latter having done a sketch by Arthur Wing Pinero.

San Carlo Opera Co. comes in for a week following the departure of 'Priorities,' to be followed by Ethel Barrymore in 'The Corn Is Green.' National had both the 'Ziegfeld Follies' and 'Sons o' Fun' cancelled after having time reserved. In their place will come 'The Student Prince,' for one week, to be followed by 'Blossom Time.'

'Big Time' Sock $22,500, Frisco

San Francisco, March 16.

'Chocolate Soldier' opened here last week to good biz, while other shows continued on their merry way.

Estimates for Last Week

'Junior Miss,' Geary (1,500; $2.75) (7th wk). Gross fairly good at $10,000 for the long stretch of 'Miss,' which will pull out in another week.

'Big Time,' Curran 1,774; $2.75) (2d wk). Doing even better biz than the Fred F. Finklehoffe-Paul Small predecessor 'Show Time,' which also unveiled here, but the tariff on this one is higher. Hit $22,000 for second round.

'Chocolate Soldier,' Alcazar (1,264; $2.20 weekdays, $2.75 Saturdays). Checked in big $12,000. Will be around for several weeks.

'The Drunkard,' Bush Street Music Hall (299; $3.30). Frisco finally got a revival of 'The Drunkard.' Started off hot at $5,000.

'FATHER' STRONG 16G IN 2D DETROIT WEEK

Detroit, March 16.

Rialto here continues brightly, with all three Detroit houses due back in operation on Thursday (18).

Improving over its first week, the Percy Waram-June Walker company of 'Life With Father' tucked in an approximate $16,000 in the second week. Grosses for the second week represented nine performances, as compared to eight in the first week when $14,500 was gleaned. Comedy was followed Sunday (14) by 'The Student Prince,' with Everett Marshall-Barbara Scully troupe of 'Prince' to follow next week in 'Blossom Time.' House has 'Cry Havoc' set in for March 29.

Glenda Farrell in 'Stage Door' was off to great business at the Lafayette in the first week with estimated $12,200 clicked in at $1.65 top. On the basis of strong sale for the second week, play is set for a month at the house.

Henry Duffy will relight the Wilson Thursday (18) with his 'Merry-Go-Rounders,' the revue which will feature Belle Baker, 'Think-a-Drink' Hoffman, Dorothy Stone and Charles Collins, Jay C. Flippen, Sid Marion, Cliff Hall and the Salici Puppets. Show will make 11 performances weekly with three shows scheduled on Sunday and a ceiling price at $2.20.

Current London Shows

London, March 16.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Brighton Rock,' Garrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Doctor's Dilemma,' Haymarket.
'Du Barry Was a Lady,' Phoenix.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Get Load of This,' Wales.
'House of Jeffreys,' Playhouse.
'Foolish But Fun,' Coliseum.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Old Chelsea,' Prince's.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccadilly.
'Watch on the Rhine,' Aldwych.
'Every Woman Knows,' Lyric.

'AWAY WE GO' NEAT 10G IN NEW HAVEN BREAK-IN

New Haven, March 16.

Following enthusiastic press and word-of-mouth, 'Away We Go!' break-in built to SRO. On four performances at Shubert here last weekend (11-13), show pulled an approximate $10,000 at $3.30 top, good.

Current last half (18-20) has original company of 'Claudia,' which played its first local stand just prior to its Broadway run.

Set for March 25-27 is another new one, the Ralph Bellamy-Shirley Booth company of 'Tomorrow the World.'

'PORGY' BIG $24,000 IN TORONTO; 12G ADVANCE

Toronto, March 16.

Despite adverse weather which hurt business generally, and the heavy competition of the five-night engagement of 'Icecapades,' 'Porgy and Bess' at the Royal Alexandra grossed a big estimated $24,000 last week.

With the 1,525-seater scaled at $2.75 top, the b.o. had about $12,000 in the till in advance sales, and the musical could easily have held over.

G&S Opera Revival in 2 L. A. Wks. OK $31,000

Los Angeles, March 16.

Biltmore winds up two weeks of Gilbert & Sullivan operas Sunday (21), garnering estimated $16,000 for second stanza last week after okay $15,000 on first week. 'Junior Miss' opens Monday (22).

'Hey Rookie' is still strong at the Belasco, heading for snappy $11,000 for the 22nd week. Last week turned heavy $11,700 with a special show.

'Blackouts of 1943' at the El Capitan in Hollywood continues steady, looking for usual average of $12,500 on the 39th stanza. Last week take hit $12,700.

P. S.—No Deal

Community theatre in an eastern key city which usually presents one guest-star production a year approached a well-known actress to appear in this season's show. Lady, who only recently closed a long tour in a hit play, was interested and submitted her terms: $500 weekly for rehearsals, $1,000 a week during run; all transportation and living expenses; railroad fare from New York and return for her maid; hotel and meals for her maid and the maid's salary from time play opened until it closed. Community theatre's a small-seater and, even with capacity at every performance, couldn't do more than $1,200 weekly.

She didn't get the job.

Expected B'way Slump Now Believed Unlikely; Last Week Held Its Own

For three straight Saturday afternoons, including that of the past weekend, it snowed, with some effect on matinee attendance. More pertinent was the fact that the expected sock to business, because of the heaviest income taxes on record and Lent's start, did not actually materialize during the past week. There were declines in takings but such decreases were comparatively moderate, while a number of shows held their own.

Indications are that a slump expected to last at least three weeks will probably not eventuate. It appears that although people are paying higher taxes they are saving more money in ordinary outlays because of war curtailments. Fact that the Federal tax now includes nearly all wage earners may dent the sale of cheaper-price tickets but not the lower floors. This year the state tax has been further softened and payments at mid-April should not affect theatres.

Last week started slowly but the later days picked up, barring a bad Thursday. Business on Ash Wednesday was not particularly off and the usual weekend visitor invasion of the metropolis brought generally excellent results. Monday (15), when about half the shows played (balance gave Sunday performances and were dark the following night, as required), takings were only slightly down, though that day was the final day to pay taxes.

One reason advanced why attendance did not drop as sharply as anticipated is the method that most taxpayers used, that of remitting one-quarter of the total, instead of the whole amount. Washington is working on changes to the tax structure, public being advised that it will have to pay the first two quarters, after which deductions at the source are expected to start, probably on July 1.

Duffy Set for Summer Season in Det., Lines Up 5 Revivals With Names

Detroit, March 16.

Henry Duffy, who transferred his activities here from the West Coast a year ago, is set again for another summer season in Detroit. Producer, who will open his 'Merry-Go-Rounders' revue here Thursday (18), is set to travel through the usual dead season here with five additional productions lined up.

During the year, Duffy has switched his activities from the Lafayette to the Wilson theatre, and recent indications are that the popular-priced policy of a $1.65 top will be edged upward. Weekend prices now, under the persistent business the house has been getting with the presentation of film stars in revivals, have been edged upward to $2.20.

Following the vaudeville roundup which will start off the heavy schedule, Duffy will bring in Jane Withers in 'The First Year,' Zasu Pitts and Jane Darwell in 'The Bat,' Joe E. Brown, who had a long run here last summer in 'The Show Off,' in 'Elmer the Great'; Sidney Toler in the Howard Lindsay-Frank McHugh play, 'Tommy,' and Guy Kibbee in 'Parlor, Bedroom and Bath.'

'Counterattack' Moves To N. Y. Adelphi at $1.65

For the second time, 'Counterattack' was announced to close at the Windsor, N. Y., but it will move instead to the Adelphi, not lighted since the Federal Theatre Project put on shows there several years ago. First-named house gets 'The Family' next week.

Russian war drama, backed by Columbia Pictures, was taken over by J. J. Leventhal. Contract calls for a division of operating profits on a weekly basis, which means if there's a loss one week and a profit the next, the film firm gets its share anyway.

Leventhal insisted any profits were to be divided at the end of the engagement, and when Columbiia agreed, the engagement was extended. Ticket top at the Windsor is $3.30 but will be halved at the Adelphi.

Learn Fast

Show currently rehearsing for presentation out of town is having more cast casualties than any production in years. Producer, who already has one boxoffice success on the boards, is having a tough time getting replacements fast enough to meet the steady withdrawals, even though he's paying excellent salaries.

Explanation for the resignations isn't the draft. It appears that the actors are hired without seeing a complete script and then, learning at their first day's rehearsal what crude kind of blue stuff they're supposed to say, they abruptly walk out.

Equity Balked On 25G Ceiling

Prior to last week's developments in Washington, when the House vetoed the $25,000 salary ceiling, Equity huddled with Treasury representatives in New York as to how that regulation could be clarified both for players in legit and radio. Concessions were granted relevant to increased pay during engagements, but, however, when asked whether the department would recognize Equity members as free-lance actors, which might exclude them from the salary stabilization regulations as casual workers, officials answered negatively, it being added that the reply could be sent to Washington for verification.

Contention made by Equity was that actors' contracts mostly provide minimum employment for two weeks only, and such members should not be classed with those under long-term contracts, that theatrical failures far exceed successes, that each engagement is a separate, temporary job and that the average actor is lucky indeed if he receives 10 weeks employment in a year.' Also pointed out that salary increases on the stage are not actually pay boosts because actors often agree to moderate remuneration at the start, with the provision that if the show is successful more pay will follow.

Treasury people eased up the interpretation of the stabilization rules in connection with salary based on percentage of the gross, opinion being: 'As applicable to the legitimate stage...such provisions in contracts are capable of being approved.' It was also stated that 'favorable consideration may be given to contracts including provisions for periodic salary increases at the end of a fixed term.'

In answer to a question dealing with a multiplicity of employers, it was stated that the latter would not be held responsible should the ceiling pay be topped, if the actor gives the employer a sworn statement that his pay has not exceeded $67,200 (total amount allowable under the original regulations, which, after expenses and taxes, leaves a net of $25,000).

Stated also that the Treasury does not intend issuing pay rulings to indicate the amount permitted to be deducted by the actor for expenses in order to come within the salary ceiling.

Equity people who conferred with the government representatives explained that high salaries to actors is often only seemingly big money. They went on to say that an actor might get a contract for $1,000 a week but the engagement might last but a few weeks. Treasury man asking: 'Then why give out such contracts? That response is indicative of unfamiliarity of government people with common theatrical practices.

Shows in Rehearsal

'Those Endearing Young Charms'—Max Gordon.

'Dancing In the Streets'—Freedley, Schmidlapp, Krakeur.

'Harem Scarem'—Al Rosen.

'Tomorrow the World'—Theron Bamberger.

'Apology'—Lee Strasberg.

'Richard III'—George Coulouris.

Ann Arbor Festival Cancelled for Duration

Detroit, March 16.

After 14 years in which it had been built up on a national basis, the Ann Arbor Dramatic Festival has been cancelled for the duration. The festival annually brought in the country's top dramatic stars for a series of the top plays and drew its audience from all over the midwest.

Daniel L. Quirk, Jr., chairman of the drama committee, said that complications brought about by the war situation made the action expedient.

Equity 'Surprised' At Managers' Stand On Publicity Photos

Around Equity surprise has been expressed that managers would object to the new rules pertaining to photographs for publicity purposes. General impression is that Equity's regulations are contrary to the agreement with the managers not to spring 'new' rules without assent. Equity now says that if managers object, it will not insist on enforcement at this time, but the photograph limitations will then go into effect next September, when the pact expires.

Rules are that if players are called to the theatre for such purpose they shall be paid one-eighth of a week's salary, but if pictures are taken between matinee and evening performances, or after the night show, there shall be no pay. Rules are based on an old regulation stipulating a week's pay must be paid if there is picturization of a play. How the proposed new rules for one-eighth are reconciled with the picturization stipulation, which is regarded as referring to motion pictures, nobody around Equity seems to know.

It is possible that the photography rules will be revised before becoming effective anyhow. It is a question whether actors would prefer remaining after night performances to be photographed or come to the theatre in the daytime, because of fatigue or social engagements. It's pointed out, however, that players may be scheduled for radio appearances or rehearsals during the day. Subject of publicity photography was brought up by a minor actor who wanted to know if he had any rights in that matter. Then Equity's legal adviser steamed it up.

A.T.A.M. Wins $15 Pay Increase, Ending Long Dispute With League

Dear 'Uncle' Jake

Agents and managers union was jubilant over winning a retroactive 15% salary increase, and at a board meeting after the award became known, it was even proposed that a letter be sent Jake Shubert, thanking him for being the best witness against the League of New York Theatres, which he represented. In one instance he referred to opposing counsel as 'shyster,' Arbitrator Paul Brissenden interrupting with: 'We'll have no more of that.'

At another session Shubert said there were many agents and mangers whom he would not engage, then added, reflectively: 'I guess there are some at that, who wouldn't care to work for me.'

Press agents, company and house managers of legit shows will get nearly all that they asked for, according to an award handed down last week by Paul F. Brissenden, Columbia U. economics professor, who arbitrated the dispute over increased pay between the League of New York Theatres and the Association of Theatrical Agents and Managers. Row dates back to last August. Award calls for a straight $15 raise for managers, agents and their associates.

Should the award be confirmed by the War Labor Board, as anticipated, pay raise would be retroactive to last Labor Day. It means that $400 would be payable each manager and agent who has been on the job since early September. If a manager has house and show with staff at the scale, it will mean back pay to house man, company manager and agent or approximately $1,200. Those men who are getting over the scale are not benefited by the boost.

Unprecedented is a stipulation in the Brissenden award which requires managers to place all the money due retroactively into a special trust fund immediately, plus all that which will become due up to the time the award is verified or adjudicated by the WLB. When the award is affirmed the League and ATAM are to disburse, jointly, the money.

Reason for Fund

Reason for the fund is indicated. By such a method producing managers would be prevented from 'undercover' manipulations or deals with the employees involved.

ATAM originally asked for a $25 boost and later for 15%. The schedule of increases shows that men getting $100 weekly will get the 15% tilt, while those with higher salaries will receive 12½% or 10%, since the award calls for a straight $15 tilt. It will probably take some time to compute the amounts due those agents and managers who had more than one job this season, and the collection of all the money due some may be retarded. That may be so in cases of some independent managers who had flops or are not members of the League. Any of the latter who may be delinquent will be tabbed by ATAM, and before they would be permitted to produce again, they'd have to put it on the line.

New salary scale will raise company and house managers from $100 to $115 (house managers in legit houses having picture presentations will be $140). Press agents go from $150 to $165 per show handled; associates for second and third attractions will be boosted to $135, while associates with additional shows under the same p.a. will get $130, while associates now getting $75 will receive $90.

$140 for Road Mgrs.

When shows are on the road company managers now paid $125 for straight plays will be on the payroll at $140, those with musicals going

(Continued on page 47)

Nervo-Knox Revue Clicks in London

London, March 16.

London had three new openings last week, but only one appears to have more than an even chance for success.

The lone click entry is the Coliseum revue, 'It's Foolish But It's Fun,' featuring Nervo and Knox. It's a better than average revue, despite a book that's weak on comedy. Emphasis is on dancing. Show bowed in on March 12 and looks set for run.

J. M. Barrie's 'What Every Woman Knows' was revived at the Lyric March 10, with Barbara Mullen starred, but it was received with a mixed press. Its chances are doubtful.

'Brighton Rock,' with an outmoded racetrack gangster plot, opened at the Garrick March 11 but indications point to a quick foldo. It was adapted from Graham Greene's book, with conventional characters played mostly in a commonplace manner. Judged by opening night standards, the entire thing is unconvincing and doubtful.

N. Y. Assembly Weighs Bill Nixing Curb on Non-Returnable Tickets

Albany, March 16.

Bill introduced in the Assembly last week would remove from the state's ticket law the regulation which forbids agencies from charging more than 75c premium on tickets for sporting events, grand opera, etc., when such tickets are sold or allotted to brokers without the privilege of return.

Measure was introduced through Benjamin E. Feinberg, senator from Plattsburg, and is similar to one framed last year and vetoed by former Governor Lehman. Latter was the Coudert bill, introduced by Senator Frederic Coudert.

Broadway's Definition

In Broadway ticket circles any previous information about the Feinberg bill was disclaimed, it having been figured that the legislation had been inspired through agency influence. Brokers fought the state law on the grounds that it was discriminatory and confiscatory, alleging they faced losses when unable to sell high-priced tickets for fights and other sports event which are not returnable.

They expressed no objection to the 75c limit as applied to theatre tickets. Legit ticket code likewise limits the resale price but pertains only to theatres, whereas the state law applies to tickets to all places of admission. Recently the court upheld the state law, agency people failing to press the action.

Feinberg is quoted saying his bill is principally aimed at ticket specs near Madison Square Garden, where, it is alleged, high prices are charged for fights in defiance of the statute. Contention is that if his measure passes, more tickets would go to established agencies and excess prices would be held down.

Holyoke Theatre Nixes Vaude-Legit-Film Split

Holyoke, Mass., March 16.

Although the New Holyoke theatre announced in last week's programs for 'Meet the Wife' that a shorter week would be in effect this week, a deluge of protests has caused the operators to reconsider and continue with the present setup.

Relaxing of the pleasure-driving ban was another factor, since legit fans from outside this community would be necessary to swing schedule of six evenings and three matinees a week. Resident stock company, directed by Frank Lyon, had planned to end 'Meet the Wife' Sunday (14) and begin 'Laugh That Off' Monday to continue through Thursday with Wednesday matinee. Rest of the week was to be devoted to vaudeville and single film, according to notice. Comedy goes on, however, with usual Tuesday opening and for full week.

Philly Mulls Earlier Mats. To Alleviate Transit Snag When Workers Knock Off

Philadelphia, March 16.

City officials, seeking methods of alleviating the overburdening of public transportation, are mulling a suggestion to legit theatres, concerts, ice shows, etc., to start their matinees an hour earlier.

Winding up of matinees at 5 p.m. coincides with the knockoff time of factories, stores and offices, causing a further jam on trolleys, subways and elevated trains.

PRAISE THE SCRIPTURES FOR PASS DIMUNITION

Because the former manager of the Academy of Music, Northampton, Mass., had a fetish against passes, the boxoffice has a sign with scriptural quotes discouraging such requests. House has not had a legit attraction for years, being used mostly for pictures, but gets a stage play next Monday (22), when 'Claudia' plays there under the auspices of the Smith college drama department.

John Pollock, general manager for John Golden, who advance agented the show, forwards the 'no-pass' quotations. Latter, of course, are non-consecutive extracts. The sign reads:

Thou shalt not pass,
Suffer not a man to pass,
None shall pass,
This generation shall not pass,
Beware thou pass not,
There shall no stranger pass,
Neither doth any son of man pass,
The wicked shall no more pass,
No man shall pass through,
Though they rock yet they cannot pass.

—Jeremiah 5:22.

So he paid the fare
Thereof and went.

—Jonah 1:3.

Play on Broadway

MEN IN SHADOW

Max Gordon production of three-act drama (one scene) by Mary Hayley Bell. Features Roy Hargrave, who staged it; setting by Frederick Fox; opened at 48th St., N. Y., March 10, '43.

Mr. Smith ..... Joseph De Santis
German Captain ..... Peter von Zerneck
Genuine Lieutenant ..... Peter Knego
Cherie ..... Michelette Burani
Kenny ..... Everett Sloane
Polly ..... Frances De Sales
Lew ..... Roy Hargrave
Wally ..... Dean Harens
Endhaw ..... Ernest Graves
German Sergeant ..... Martin Brandt
German Corporal ..... Michael Ingram

High pressure varns about the sensationalism of the English melodrama, 'Men in Shadow,' emanated from London where it tried out. First night on Broadway produced no such reaction. Import has a war background and, like most of its predecessors, its chances are doubtful.

Story may be the forerunner of the shape of things to come, locale being a spot on the coast of France. Scene is that of the attic of an old mill, where American, native and English saboteurs are sequestered. They are of the underground, people whose hatred of the Nazis is most intense. They manage to signal to raiding RAF and American bombers, but the spot is under suspicion.

Early in the play one Wally, an American flyer with both legs broken, is carried in and the fact that he must recline throughout is one of the play's weaknesses. Cherie, an ample old woman and only femme in the cast, sets the fractures while the injured man is coaxed to repeat the bawdy lines of limerick by Lew, head of the saboteurs. Flyer utters profane phrases to ease the pain, and this scene was supposed to have upset so many people in the Hub. However, nobody seemed that way opening night at the Morosco.

A downed British flyer assigned to the mill by the Gestapo answers all the questions rightly and his papers appear to be in order. But Wally finally calls the turn on the Nazi, whom he remembers as having been of the German legation at Shanghai several years ago. In a melodramatic interlude, Lew takes on the larger antagonist and, with a torrent of invectives, gives an exhibition of jiu jitsu, ending by breaking the spy's neck. Lew shortly thereafter knifes to death two Nazi soldiers, which appears to have upset the Bostonese so much that they carried out the affected distaffs or shills in quantity during the performance.

Company of Nazis come to the mill to billet and Lew's problem is to get the injured Wally away. That is the stinger. He attempts to lift the lad so that he can pull himself up through a trap door leading to the mill's slanting roof and, just when it looks desperate, confederates yank the fellow up, so all hands apparently escape. It's stagey, and to the average onlooker it would seem that the Nazis are not that dumb.

Roy Hargrave staged the play, which is regarded as more exciting here than in London, where it is still playing. Agility of Hargrave in leaping from a platform and getting through the roof trap is a skillful stunt. Easily the best performance Hargrave has given, talking French or the lingo like a native. There is quite a bit of German spoken by enemy soldiers and this appears authentic, too.

Michelette Burani, as the French peasant woman who feeds the men of the underground, is excellent. So is Joseph De Santis, playing her son, and that goes for Dean Harens, as Wally; Ernest Graves, as the spy; Everett Sloane, as Lew's pal, plus the good enactment of German officers by Peter von Zerneck and Peter Knego.

Understandable that 'Men' is liked in London because the scene of action is closer to the war scene. That, too, is probably why 'Flare Path' is doing over there, but dropped off Broadway pronto after less than two weeks earlier this winter.

Ibee.

Current Road Shows

(*March* 17-27)

'Away We Go!' (tryout)—Colonial, Boston (17-27).

'Arsenic and Old Lace' (1st Co.)—Babcock, Billings, Mont. (17); Rainbow, Great Falls, Mont. (19); Marlow, Helena, Mont. (20); Wilma, Missoula, Mont. (22); Fox, Spokane (24); Capitol, Yakima (25); Metropolitan, Seattle (26-27).

'Big Time' (vaude)—Curran, San Francisco (17-27).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (17-27).

'Blossom Time'—Cass, Detroit (17-27).

'Claudia'—Bushnell Aud., Hartford (17); Shubert, New Haven (18-20);

(Continued on page 45)

Play Abroad

Old Chelsea

London, Feb. 18.

Bernard Delfont production of musical in three acts by Walter Ellis. Music, Richard Tauber, Bernard Grun; lyrics, Fred Tysh, Walter Ellis; dance ensembles by Lydia Sokolova; staged by Edward Stirling; opened at Prince's theatre, London, Feb. 17, '43.

Peter Crawley ..... Charles Hawtrey
Mary Fenton ..... Carole Lynne
Jacob Bray ..... Richard Tauber
Nancy Gibbs ..... Nancy Brown
Mistress Murphy ..... Maire O'Neill
Christine ..... Betty Percheron
Mr. Bumpus ..... Hugh Newton
Mrs. Bumpus ..... Rosemary Hersee
Lord Ranelagh ..... Francis Roberts
Countess of Stafford ..... Esther Momerieff
Lady Walgrave ..... Elizabeth Aveling

A stencil plot of a costume period play with music, but at the opening performance nobody seemed to mind this. They were intent upon applauding Richard Tauber, with or without provocation. Generally speaking, he was entitled to plaudits since he had composed most of the music and contributed in large measure to the singing of it. The plot is on a par with most operettas, and is in no hurry to get itself told. There is always time for a musical interruption, and it was these ditties that gained insistent encores.

The composer-tenor was in excellent form. An exceptionally well-balanced supporting cast includes Carole Lynne, a versatile lyrical and terpsichorean ingenue; Charles Hawtrey, an elongated and elastic juvenile; Maire O'Neill, with a solid interpretation of an old housekeeper; Nancy Brown, with a prima donna voice that occasionally tops even the composer-star. Dance ensembles by Lydia Sokolova and production by Edward Stirling are adequately though unostentatiously artistic.

Easy to forecast a success for the presentation here. Tauber's admirers are sufficient in quantity to see to that.

Jolo.

Inside Stuff—Legit

Despite the high regard in which it was held during its Boston tryout, 'Men In Shadow,' which Max Gorden brought to the Morosco theatre, N. Y., last Wednesday (10) failed to elicit a similar response from most critics. To the contrary, all were agreed that the melodrama fell short in actual writing and character development. Diversity of opinion was shared, however, over the sufficiency of suspense.

Oddly enough, two of the afternoon daily critics, John Anderson, Journal-American, and Burton Rascoe, World-Telegram, both compared 'Shadow' with the Grand Guignol school of melodrama, one in praise and the other to point up the new play's shortcomings. While Anderson conceded that the suspenseful moments are 'straight out of the Grand Guignol,' Rascoe saw it as an 'amateurish attempt to write a Grand Guignol melodrama.'

Among the backers of 'Tomorrow the World,' James Gow-Arnaud d'Usseau drama being produced by Theron Bamberger, are Lester Meyer, manager of the Empire theatre, N. Y.; orchestra leader Meyer Davis, and Justin Herman, Paramount short subjects writer. Elliott Nugent is directing the play, which deals with events that follow when an American family brings a German youngster to this country, only to discover he's completely infected with the Nazi dogma. Skippy Homeier, a radio juvenile, plays the Nazi, with Ralph Bellamy, Shirley Booth and Dorothy Sands have the adult leads, and Nancy Nugent, the director's nine-year-old daughter, makes her acting debut in the show. It opens at the Barrymore, N. Y., after tryout in New Haven and Boston.

Romney Brent, whose last Broadway chore was the ill-fated 'The Lady Comes Across,' with Jessie Matthews and Mischa Auer, is in Toronto as coordinator, with Jack Arthur, of the Canadian army show which debuts at the Victoria theatre, Toronto, within a fortnight, does a trans-Canada trek, and then goes overseas with its cast of nearly 100. Brent will be given a commission in the Canadian infantry; Arthur remains a civilian.

Musical direction is by Geoffrey Waddington, radio orchestra conductor; m.c.ing by Rai Purdy, also of the networks; both have been given captain ranks; Ada Broadbent, Hollywood, is doing the dances, with girls and boys of the ensemble all in the service.

When the managers granted an increase to stagehands last fall the union claimed the tilt was supposed to be retroactive. After a number of huddles on the matter there was a compromise. Union claimed around $15,000 due its people but accepted around $3,000, which was put in local 1's emergency fund. In that case, however, it was not an arbitrated matter.

In addition to the retroactive pay raise ordered for agents and managers, legit theatre managements paid off another increase with a similar arrangement. It benefited house engineers. The issue was not controversial. Men were granted a raise of $5 weekly, starting from Dec. 1, so that the 12 weeks interval meant $60 additional to the engineers.

There's a film script background behind the success story of Joan Roberts, youthful singer who clicked in her first major musical, 'Away We Go!,' which preemed in New Haven last week (11). The girl's father died the day she was born, while saving the life of a priest (Father McGuire of St. Louis). Latter took over the child's upbringing and gave her a musical education. New musical is now called 'Oklahoma.'

Father McGuire came on from the midwest for Miss Roberts' debut at the Shubert and beamed his pride all over the place.

Bert Lytell called the deputies of all Broadway shows to Equity's offices last week for a pep talk in connection with the Red Cross drive. Letters were posted on callboards urging support. Pointed out that some stage unions have asked members to turn over one day's pay to the Red Cross, and while actors are not similarly advised, all are urged to support the drive.

James F. Reilly, secretary of the League of New York Theatres, journeyed to Washington recently to witness his youngest son commissioned a second lieutenant in the Marines. The youth had been high scorer on the Hofstra college, L. I., basketball team before joining the service. Another son is an Army officer and, when last heard of, was in New Guinea. A daughter is in the WAAC.

Olsen and Johnson were Collies for a Lambs Gambol at its New York club Sunday (14), show including a number of speeches. Duo paraphrased Congresswoman Clare Luce's coined word in sending out announcements reading: 'Here's an aspirin (tablet enclosed) for that headache you're gonna have if you miss the Lambs Gamboloney.'

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Play Out of Town

AWAY WE GO!

New Haven, March 11.

Theatre Guild production of two-act (seven scenes) musical comedy based on a play by Lynn Riggs. Book and lyrics, Oscar Hammerstein 2d; music, Richard Rodgers; staged by Rouben Mamoulian; dances, Agnes de Mille; settings, Lemuel Ayers; costumes, Miles White; orchestrations, Russell Bennett; music conductor, Jacob Schwartzdorf; production supervised by Theresa Helburn and Lawrence Langner; $3.30 top; opened at Shubert, New Haven, March 11, 1943.

Aunt Eller ..... Betty Garde
Curly ..... Alfred Drake
Laurey ..... Joan Roberts
Ike Skidmore ..... Barry Kelley
Fred ..... Edwin Clay
Slim ..... Herbert Rissman
Will Parker ..... Lee Dixon
Jud Fry ..... Howard da Silva
Ado Annie Carnes ..... Celeste Holm
Ali Hakim ..... Joseph Buloff
Gertie Cummings ..... Jane Lawrence
Ellen ..... Ellen Love
Andrew Carnes ..... Ralph Riggs
Cord Elam ..... Owen Martin
Mike ..... Paul Schierz
Joe ..... George Irving
Cowboy ..... Jack Harwood

Having tried practically everything else this season, from fantasy ('Mr. Sycamore') to stark realism ('Russian People'), the Theatre Guild is now offering a package of nostalgia neatly wrapped in a talented cast and tied up with a blue-ribbon score. They've jigsawed Lynn Riggs' 'Green Grow the Lilacs' and re-assembled it as 'Away We Go!', a tune-dance concoction whose title is indicative of the show's potential marathon. It got off to a good start here and should stretch into a sizeable stay on Broadway. Film possibilities are bright.

Boasting a pretty-ditty, fancy-prancing combo, production lacks only editing to weld it into a first-class tuneshow. It's not for the modern, whoopdedoo, blatant appetite, but it packs an escapist appeal that should find a healthy response among those who go for quality rather than clamor in their entertainment. Not that 'Away' is conservative; it's just that its liveliness is built on an old-fashioned foundation that seemed to ring the bell with first-nighters here.

Book sticks pretty close to the original, and in so doing provides a story with better-than-average tunes and terps. Through play's unorthodox opening (girls do not come on for 35 minutes), audience is made aware early that 'Away' is not the conventional type of song-and-dancer. Roles are played straight rather than operetta fashion, which enhances the script angle of the production. Locale is Oklahoma at the turn of the century and book retains the lusty outdoor flavor that punctuated 'Lilacs' originally.

The new cleffing teammates, Richard Rodgers and Oscar Hammerstein 2d, have turned in a capital job in their combined maiden effort. Songs are appropriately sentimental, peppy and comic, as situations require, and score as a whole comprises a succession of melodious moments. Due for an early play on the hit parade are 'Oh, What a Beautiful Mornin',' 'People Will Say,' 'Boys and Girls Like You and Me,' 'The Surrey with Fringe on Top' and 'Many a New Day.' Comedy clicks are 'I Cain't Say No' and 'All or Nothin'.' A satirical ditty, 'Pore Jud Is Daid,' is particularly nifty. Overall high calibre of score augurs well for future possibilities of the new tunesmith duo. Rodgers, of course, has achieved notable prominence as half of the team of Rodgers and Hart.

Paced on a par with the fine music are the superb dance creations of Agnes de Mille. Though dance angle absorbs a bit too much running time, it's all sterling stuff and may present a problem in cutting. Contributing prominently on the ballet end are Marc Platt, Katharine Sergava and George Church. Ensemble standouts are Joan McCracken and Bambi Linn, latter a personality-plus 16-year-old who shows considerable promise. Some fast tapping is turned in by Lee Dixon, George Church and Eric Victor. (In a rowdy straight scene late in preem performance, Victor broke his wrist in a fall.)

In the vocal department, leads are carried by a fine boy-and-girl team, Alfred Drake and Joan Roberts. Drake has been around, largely in straight plays, but in this, his first major musical, he comes through nicely on both personality and voice. His opening solo, 'Oh, What a Beautiful Mornin',' is a quick click and his vocal pairing with Miss Roberts blends well. Latter has come from midwest smaller productions to her initial big-timer hereabouts with a combination of charm, grace and singing ability that should demand, and get, attention. Her work here drew enthusiastic approval. Other vocal tidbits are added by Celeste Holm, Lee Dixon, Edwin Clay, Joseph Buloff and Howard da Silva.

On the thespian end, Betty Garde draws the role of Aunt Eller, a major item in the original play but somewhat submerged in the musical version. Miss Garde goes through the paces with her customary skill, but the role leaves much of her talent uncultivated. Howard da Salva gets a good break as the heavy, Jud and does okay by the job. His duet with Drake is something. Buloff sells himself aptly as Ali Hakim, the [illegible] number of lusty laughs. Miss Holm is a surprise click as a singing comedienne, registering in a solo, 'I Cain't Say No,' and teaming with Dixon on 'All or Nothin'.' Her straight stuff scores, too. Jane Lawrence handles a bit easily.

Guild has dug into the sock to put this one on. Although not so sumptuous as the golden era extravaganza musicals, there's quality in the trappings for 'Away.' On costumes, Miles White has succeeded in making his feminine contingent attractive even though swathed in early century dress—no small trick in these days when female allure depends more or less on a certain amount of exposure. Sets by Lemuel Ayers feature a water-color effect with a simplicity that makes them distinctive. Backdrop perspectives are cleverly done. Staging by Reuben Mamoulian is expert and largely responsible for smoothness of performance.

Film possibilites are bright.

Bone.

Extend Opera and Airings

For the first time in its history the Metropolitan Opera Co. has extended its N. Y. season an additional five weeks, and the extra five performances falling on Saturday afternoons will be broadcast under the sponsorship of the Texas Co., which has been backing the opera's regular Saturday matinee airings during the past three years via the Blue network.

The first of the extended season's air offerings will be Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci,' March 20.

B'way-London

Continued from page 42

to flop on Broadway, one of the season's examples being 'Flare Path,' yanked here after less than two weeks. It's still running over there. Wide difference in audience acceptance in the two legit strongholds was never more sharply marked than 'A Little Bit of Fluff,' revived in London, where it originally played for years. That force was forced for six weeks over here but was a champ flopperoo. Similar reaction to American hits over there has been recorded through many years but at this time there seems to be a distinct trend favoring shows of Broadway origin.

More U. S. Shows Slated

London's American show representation slated for spring showing should further up the percentage of U. S. product on the British bill of stage fare, what with 'Life With Father,' 'Stage Door,' 'Uncle Harry' and 'My Sister Eileen' listed for showing there and, in addition, revivals of 'No, No, Nanette,' 'Rio Rita' and 'The Student Prince' are also scheduled.

Next play from London which Broadway may see is 'A Month in the Country,' revived there. Gilbert Miller aims to do it here, dependent on whether he can get Ina Claire to play in it. Actress is in San Francisco, engaged in establishing a Stage Door Canteen there. Manager made a comeback with 'Harriet' (Miller) and announced plans for further productions this spring.

Mgt. LOU CLAYTON
c/o Variety, New York

YORK AND KING
THROW A POSEY TO
BEN HECHT
for "Remember Us" in
Readers Digest
Direction: Wm. Morris

Broadway

Mrs. Martin Beck ill with colitis.

George Zorn going to Arizona for his asthma.

Bob Mochrie touring southern RKO exchanges.

Radie Harris out of the hospital, following her appendectomy.

Jimmy Walker looking in best physical condition in years.

Actress Ruth Harding got the decision over bad case of tonsilitis.

Cecil Smith, drama editor of the Chicago Tribune, lamping Broadway shows.

'Oklahoma' is new title of 'Away We Go,' musicalized 'Green Grow the Lilacs.'

Pvt. William Saroyan is polishing up the foreword to George Jessel's autobiog, 'So Help Me.'

Manny Reiner, former Par publicity man, is now with the OWI stationed at Reykjavik, Iceland.

Grace George to Hollywood, Saturday (20) to start work in James Cagney's 'McLeod's Folly.

Roland Butler and Frank Braden, heading Ringling circus press department, have arrived from Sarasota, Fla.

Tom J. Connors, 20th-Fox v.p. and distribution chief, vacationing in Florida. Edmund Reek, Fox Movietone, ditto.

Stage Door Canteen will have its own giveaway weekly, a guide for service men to what's what in the Big Town.

Joseph Holton, 20th-Fox assistant talent exec, to Boston to onceover possibilities in several legit shows playing there.

March of Time tossed a reception Monday (15) for Maurice Lancaster, director of its new picture, 'America's Food Crisis.'

Dan Thomas, of Universal's Coast publicity staff, in town with Lon Chaney, Jr., who's doing tour on behalf of Red Cross.

Mike Vogel, for the past eight months in charge of publicity for WHN, has resigned, effective April 1, and plans going to Coast.

Arthur Laurent, Lewis Appleton and Charles Sherman, warbling trio with Sonja Henie, now with 'Stars on Ice' at the Center theatre.

Mitzi Green forced to cancel remainder of her engagement at Shangri-La, Philadelphia nitery, because of touch of pneumonia.

Memorial service for Barney Bernard will be held in chapel of Jewish Theatrical Guild, Palace theatre building, Monday (22) at 6 p.m.

Marshall Montgomery, the oldtime ventriloquist, is still being billed at Billy Rose's Diamond Horseshoe though he's been dead over a year.

N. Peter Rathvon back from Washington after formally presenting 'Forever and a Day' to Infantile Paralysis Foundation in honor of FDR.

Mollie Strum, attorney for Warners at the homeoffice leaves the company the end of this week to join the Federal Government as an attorney.

'United Nations' songfest at Stage Door Canteen featured by Lucy Monroe singing Chinese, Russian, British and U. S. national anthems, all in native tongue.

Bob Fels, member of the Warner art staff at the h.o., has a sculpture entitled 'Stalingrad' on display at the Wildenstein galleries. He goes into the armed forces shortly.

PFC I. Robert Broder returns tonight (Wed.) to Camp Barkeley, Texas, with six trunkfuls of costumes and a load of music he gathered on Broadway for his regiment's soldier show, 'In Cadence-Count.' Broder goes to Officers Candidate School next month.

Jean Cagney to Ottawa to play the femme lead opposite Roland Young in a Frederick Lonsdale sketch for an RAF benefit show tonight (Wednesday). She's set for a principal part in 'Suds in Your Eye,' Nathaniel Curtis adaptation of a Mary Lasswell story, to be produced by Ruth Wilk and Kay Brown.

Panama

By Stanley H. Willis

H. V. Kaltenborn a guest of the military here.

June Murphy slated for return to the isthmus with a six-month contract.

Colon's wave of suicides among the gals in the cheaper cabarets running strong.

Panama's ultra Rainbow Casino opened with a gala flourish. Radical for Panama, with no hostesses.

Anniversary issue of Monte Carlo show, Feb. 28, had the latter borrowing acts from other niteries.

Six Lynn girls slated for April opening at newly remodeled Rialto Club. American act booked out of New Orleans.

Battle for cabaret talent is growing into major proportions, with Pacific side clubs fighting over any act that pops into Panama.

Cliff Evans, who used to toot his trumpet and lead his own band in the states, now with the dredging division at Gamboa here.

Rex Storey, former emcee who had his own show on tour in South America, has gathered an all-Army unit for dates at local Army posts.

I. Kresch slated to open dinery and bar. Partner will be Charlie Tom, chop suey restaurateur. This makes four Kresch spots operating in Colon.

Mme. Chiang Kai-shek's talk to congress, via the newsreels, had her speaking in Spanish. Effect was achieved by clever dubbing, getting someone who had the same voice intonations.

Bobbie Fauntleroy, daughter of ex-vaudevillians Fauntleroy and Van, is the newest click at Kelley's here. Besides leading the conga and Lambeth Walk routines, both of which go big here, she drums out a couple of piano solos, does a tap routine and comedy gags.

Minneapolis

By Les Rees

Happy Hour niterie has Tiny Hill orchestra.

Warren O'Hara back with 'Arsenic and Old Lace' here.

Minnesota Terrace holding over Edgar Drake orch indefinitely.

St. Paul Shiners' annual indoor circus at Auditorium this week.

Ted Bolnick, Welworth circuit city manager, up from LaCrosse, Wis.

Entire Paramount office staff donated to Red Cross blood bank.

Orpheum has Lawrence Welk and Tommy Dorsey penciled for April 2 and 30, respectively.

H. B. Warner and Bonita Granville here for personal appearances to help plug 'Hitler's Children.'

Gilbert Swenberger, Berger circuit manager at Brainerd, Minn., recovering from emergency appendectomy.

Minneapolis Symph home after successful 7,000-mile road tour during which it played 37 concerts in as many cities.

Twin City Variety club sponsored midnight public advance preview showings of Darryl Zanuck's 'At the Front in North Africa' in Minneapolis and St. Paul and nine other Northwest towns to swell its charity fund.

South Africa

By J. Hanson

Stage show, 'Sleeping Beauty,' playing big business on tour in So. Africa. All local talent.

Picture business quiet. Petrol rationing definitely affecting attendances and discontinuance of convoys round Cape of Good Hope means no visiting troops to stimulate cinema revenue.

Result of African Theatres (Schlesinger) drive for Mrs. Smuts' Gifts and Comforts Fund exceeded £60,000 ($242,000). Made up by series of Sunday night concerts, with services of all staffs and artists on the cuff.

Current Road Shows

Continued from page 44

Academy of Music, Northampton, Mass. (22); Metropolitan, Providence (23-24); Klein Memorial Aud., Bridgeport (25-27).

'Corn Is Green'—Carolina, Greensboro, N. C. (18); State, Winston-Salem (19); Academy of Music, Roanoke (20); Auditorium, Charleston, W. Va. (22); Lyric, Richmond (23-25); Playhouse, Wilmington (26-27).

'Cry Havoc'—Studebaker, Chicago (17-20); Hartman, Columbus (22-24); English, Indianapolis (25-27).

'Dancing in the Streets' (tryout)—Shubert, Boston (22-27) (premiere).

'Doughgirls' (2d Co.)—Selwyn, Chicago (17-27).

'Eve of St. Mark' (2d Co.)—Harris, Chicago (17-20); Paramount, Toledo (22); Hanna, Cleveland (23-27).

Gilbert and Sullivan—Baltimore, Los Angeles (17-20); Russ Aud., San Diego (21-23); Aud., Long Beach (24); Civic Aud., Pasadena (25); Civic Aud., Fresno (26); Senior High School, Sacramento (27).

'Good Night Ladies'—Blackstone, Chicago (17-27).

'Hey, Rookie'—Belasco, Los Angeles (17-27).

'Junior Miss' (3d Co.)—Geary, San Francisco (17-20); Biltmore, Los Angeles (22-27).

'Junior Miss' (2d Co.)—English, Indianapolis (17-20); American, St. Louis (22-27).

'Life With Father' (2d Co.)—American, St. Louis (17-20); Davidson, Milwaukee (22-27).

'Maid in the Ozarks'—Great Northern, Chicago (17-27).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (18-27).

'Porgy and Bess'—Nixon, Pittsburgh (17-27).

'Priorities of 1942' (vaude)—National, Washington (17-20); Locust, Philadelphia (22-27).

'Private Lives'—Erlanger, Chicago (17-27).

'Springtime for Henry'—Walnut, Philadelphia (17-27).

'Stage Door'—Lafayette, Detroit (17-27).

'Tobacco Road'—Hartman, Columbus (17-20); Royal Alexandra, Toronto (22-27).

'Tomorrow the World' (tryout)—Shubert, New Haven (25-27) (premiere).

'Trial of Mary Dugan'—Copley, Boston (17-21).

'The Family' (tryout)—Wilbur, Boston (17-27).

'Ziegfeld Follies' (tryout)—Forrest, Philadelphia (17-27).

London

Carol Lynn just over appendix operation.

Henry Sherek has been promoted from captain to major.

Herbert Wilcox always starts his pictures on the 13th of the month.

Ken Nyman, who recently joined the Lou Jackson aggregation, again taking it easy due to recurrence of heart trouble.

Harold Meller, former booker for Palace, Blackpool and now a captain in the Army, is looking after ENSA programs in the east.

Tony Dalton, Lancashire comic and understudy for Arthur Askey, got break when latter lost his voice during run of 'Jack and Jill' at His Majesty's theatre. Dalton scored in leading comic part.

Joe Loss, after three-year vaudeville tour, has been ordered by his doctor to take a month's rest. Band carries on, but only for one-night stands, with David Miller, British Broadcasting Corp.'s m.c., fronting for Loss.

Leslie Macdonnell has set Manning Sherwin to write the score for the new Lee Ephraim-Jack Hulbert-Cicely Courtneidge show which has already been completed by Arthur Macrae, Archie Menzies and Hulbert, writers of the two previous Palace theatre successes.

Mary Palmer, daughter of Gaston Palmer, who was lost on way to Lisbon from Juan Les Pins when the Germans marched to south of France in November, has not yet been heard of. Her sister, Annie, has arrived in Hollywood and is staying with Frank Orth, her uncle.

'My Gal Sal' (20th) was to have had its West End debut at the Cambridge theatre, by arrangement with Jay Pomeroy, who has house under lease. Arrangement was cancelled at the last moment when Associated Theatre Properties, which owns house, maintained that lessee is not permitted to sublet house for films.

Miami

Ann Sharon is the featured dancer at Benny Gaines Pago-Pago room.

Lorraine de Wood headlines a new show opening at the Clover Club April 2.

Three new acts highlight the Drum show: John Hale, Laura Kellog and Geraldine Wells.

Alfred Seville, baritone and war bond salesman, has $100,000 worth of bond sales to his credit.

Ben Perry headlines the Five O'Clock club show. New policy at this spot is a Sunday matinee.

Tom Williams, Clover Club manager, turned over his show for the local chapter of the National Children's Cardia Home's annual donor luncheon.

Attractions at Bill Jordan's Bar of Music are the piano-playing duo, Roger Roland and Felix de Cola, with Yvonne Adair and Charley Farrell vocalizing.

Ira's Supper club features Jean Andrew, Stephanie Dale and Jackie Small. Roy Davis makes mirth at Mother Kelly's with Hilde Simmons a holdover here.

Currently appearing at Kitty Davis' is Dave Barry, held over after an Olympia vaude engagement. He is teamed with Roy Rogers who has starred with this show for several weeks.

Latest report is that Joe Frisco will not open with the new 'Tobacco Road' show. Present entertainment at this spot is Sid Lewis and a three piece band, and an impromptu floor show headed by Joe Rose, of Zissen's Bowery.

St. Louis

By Sam X. Hurst

Eddie Cochran, magician, currently headlining floor show at Club Continental, Hotel Jefferson.

Claude Schenck, local dry cleaner, is a partner of Harry Wald in the operation of the Garrick, former burlesk house, as a film theatre.

Marian Anderson, brought here by Entertainment Enterprises, Inc., drew a SRO audience of about 4,200 in Municipal Auditorium last week.

Flight Officer Jackie Coogan took a turn at the drums in Nick Stuart's orch at Club Continental, Hotel Jefferson, during a visit here last week.

Harry Tanner, Pana, Ill., has resumed booking for the Tanner circuit in Illinois since his son, Herman, became an air corps instructor in Kansas.

The Algers Theatres, LaSalle, Ill., has sold the Apollo, Princeton, Ill., to the Bailey Enterprises, Princeton, Ill., headed by Harry U. Bailey, who also operates houses in several other Illinois communities.

Pittsburgh

By Hal Cohen

Al Weiss, exhib, in West Penn hospital with pneumonia.

Mike Rosenberg, local exhib, reelected president of National Allied.

Pitt Players, dramatic organization of university, doing 'Knickerbocker Holiday.'

Carol Bruce pencilled into Stanley theatre for personal appearance week of April 2.

Ruth Hussey and Lon Chaney, Jr., in town for the Red Cross. Also spoke at war plants.

Ted Viehman, Playhouse director, in N. Y. looking for a guest star to appear in his next show.

Margery Finkel, dotter of Bill Finkel, Southside theatre owner, in 'Cradle Song' at Playhouse.

Shirley Eckl, local girl, with the Ballet theatre here for two performances with Pittsburgh Symph.

Shirley Heller's husband, Harry Gordon, being released from army to take a defense job. He's over 38.

B. Iden Payne's production of 'Romeo and Juliet' at Tech drama school has been double-cast for 16-performance run.

Milton Lomask, asst. concertmaster Pittsburgh Symphony, singing a lead in Opera Society's production of 'Marriage of Figaro.'

Warren Munsell, Jr., with Red Cross field service, in from Camp Pickett, Va., to see his wife, Jane Keith, Playhouse secretary.

Playwright Lawrence Riley, living for some time with his wife in her nome town at nearby Wheeling, W. Va., left for Hollywood and a writing stint at Universal. While on Coast, he'll also have a hand in the production of his eastern flop, 'Return Engagement.'

Philadelphia

By Si Shaltz

Wife of Herb Smiler, co-owner of the Embassy, passed away.

The Ballet Theatre inked in for two-day stand at the Academy of Music April 8-9.

Harry Rosen, ex-manager of the Swan Club, is batoneer of 'Seabee' battalion band, now in Hawaii.

Alma Ortega, Patsy Ann and 'Buttons' Barki, members of Club Bali line, are bedded with grippe.

Johnny Warrington's WCAU band has been signed to play the Lehigh U. junior prom in Bethlehem, Pa.

The Don Renaldo unit, with Gloria Mann, will be the musical attraction at the opening of the Cove, Friday (19).

Jack Lynch's Walton Roof is undergoing renovations, set to be finished for Sophie Tucker opening March 24.

Jerry Gaghan, former assistant drama critic on defunct Ledger, named columnist and drama editor of Daily News.

The Lexington Casino, shuttered by gas rationing, is skedded to reopen soon on heels of increased pleasure driving.

Salzburg Festival

Continued from page 1

been on Warner Bros.' music staff since coming to this country in 1937 at the behest of Max Reinhardt to assist in the 'Midsummer Night's Dream' film. Since then he has been one of the top composers and musical arrangers on the WB payroll. Korngold, incidentally, received his U. S. citizenship papers three weeks ago.

A second Korngold opera, 'The Dead City,' which was presented some years ago by the Metropolitan Opera Co., may also be revived, along with the same composer's 'Violanta,' the latter one of the favorites of pre-war Vienna-Zurich-Leipzig operagoers.

The Salzburg-to-Broadway transition is expected to be highlighted by the world premiere of Oscar Straus' comic opera, 'Bozena.'

Festival, as it currently shapes up, will be the outgrowth of the combined efforts of several producing units that are arranging for the release of the stage performing rights of the various works, through the N. Y. office of Joseph Weinberger, Ltd., of London. The New Opera Co. is expected to play a prominent part. Latter is in on the Broadway production of 'Rosalinda' ('Die Fledermaus of grand opera).

Mankiewicz

Continued from page 1

against intoxicated and reckless drivers,' and at one point quoted the police chief as saying 'the Mankiewicz case seems like a flagrant one and we are determined that it shall be justly handled.' Story made reference to Mankiewicz as a 'well-to-do motion picture writer' and put stress on the fact that he faces a felony charge subject to one to 10 years' imprisonment if convicted.

Mankiewicz's auto collided with a station wagon driven by Mrs. Ira Gershwin, wife of the lyricist, resulting in injuries to the latter and two other women, including Gershwin's secretary, Peggy Morton.

Coast Sheets, Too

Hollywood, March 16.

Local Hearst sheets hopped with both feet on Herman Mankiewicz, film writer, when his car collided with a station wagon driven by Mrs. Ira Gershwin.

Mankiewicz comes up for a hearing Friday (19) in Beverly Hills.

Hollywood

Lieut. Col. Frank Capra laid up with bronchitis.

Gladys George suing Leonard Penn for divorce.

L. Wolfe Gilbert to New York for the ASCAP meeting.

Nancy Kelly returned to film work after a year on Broadway.

Johnny Green, songwriter, hospitalized with an injured leg.

Terry Martin, screen actress, divorced Jackie Moran, film actor.

Robert Tanney, Monogram producer, laid up with a broken ankle.

Robert Speers, Universal casting director, fractured a leg while skiing.

Maria Montez and Jean Pierre-Aumont, film players, to wed in April.

James R. Grainger arrived from New York for studio huddles at Republic.

Leonid Antoniv, special envoy of the Russian film industry, looking over the studios.

Lieut. Charles ('Buddy') Rogers and his wife, Mary Pickford, adopting two children.

Fred Sweeney, of the old Duffy and Sweeney vaude team, in town for his film debut.

Gene O'Brien, recently with Triangle Publications, joined Universal's publicity staff.

Bill Edwards checking off the 20th-Fox publicity staff to work for TWA airline in Kansas City.

Mrs. Herbert Brenon, formerly Helen Downing of vaudeville, recovering from major surgery.

Lou Walters, operator of the Latin Quarter nitery chain, in town with Miles Ingalls to gander talent.

Robert Lowery, film actor, drew an honorable medical discharge from the army, due to an old football injury.

Hal Rorke, former CBS coast publicity director, elevated to a major in army air corps on duty in Washington.

Hon. Harold Butler holding studio conferences as director general of British Information Services in America.

Tom Baily replaced Hal Hall on Arch Reeve's Industry Service Bureau to handle Hollywood Victory Committee activities.

Victor Saville to Washington to deliver funds raised by 'Forever and a Day' to President Roosevelt's Infantile Paralysis Fund.

Guthrie McClintic in town to view the uncut version of 'Stage Door Canteen,' in which his wife, Katharine Cornell, makes her screen debut.

Chicago

Sally Rand opens at the Brown Derby April 26.

Jack Hess is now handling publicity for the Monroe theatre.

Herb Lyon, of Balaban & Katz publicity department, has left for basic military training preparatory to entering OCS.

Doris I. Donaldson, who has been playing the role of Lill Byrd in 'The Eve of St. Mark' at the Harris theatre, into the WAACS.

Mort Hyman, a member of the old vaudeville act of Sherman, Van and Hyman, and now a booking agent, is confined to the South Chicago hospital following a heart attack, but is doing nicely.

Tom Gilliam has been made sales manager of 20th-Fox branch, a newly created position. Milt Simons, country salesman, has been transferred to city sales and Cleve Adams, former PRC Milwaukee manager, takes over country territory.

Washington

Drive of Local 161, Musicians, brought in 30 new members last week.

The old Spotlight Club has changed its name to the Professional Club, Inc.

Louis J. ('Duke') Fosse, former theatre manager and Shubert count-up man, critically ill at his home.

Large group of Red Cross blood donors in the WB offices went in a body last week to make their contributions.

Ruth Hussey arrives here today (17) for two days of 'personals' in connection with opening of 'Tennessee Johnson' (M-G).

All downtown houses suffering from usher famine. Daily ads in all newspapers fail to produce. Boys get more as messengers for U. S.

Memphis

Film house records continue to tumble on Main street.

Little theatre is prepping 'Spring Again' for opening Monday (22).

'A Night With Sigmund Romberg' in one-nighter at Auditorium Saturday (20), under I. L. Myers sponsorship.

Both hotel ballrooms changed bands last week. Barney Rapp to Claridge Balinese Room, Jimmy Joy to Peabody's Skyway.

Clyde Beatty and flock of Ringling-Barnum acts will start in Shrine circus at Ellis Auditorium for Red Cross war fund week of March 29.

Louise Richardson guesting with Memphis symph orch Sunday (21) at local longhair troupe's first matinee concert. Switched from tonight (16) for benefit of men in service.

OBITUARIES

STEPHEN VINCENT BENET

Stephen Vincent Benet, 44, died of a heart attack in New York March 13, after an illness of two days. In 1928 he won the Pulitzer prize for his 100,000 word poem, 'John Brown's Body,' which dealt with the Civil War.

Soon after the U. S. entered the current war Benet, considered one of America's outstanding men of letters, gave up his professional writing career to devote his efforts to war services. He joined the Office of War Information, writing a series of radio programs, including 'Your Army,' for 'This Is the Army' series.

Benet was also author of the 'Prayer for the United States,' which President Roosevelt read during his 1942 Flag Day broadcast. Other radio scripts included the series of six 'Dear Adolph' shows prepared for the Council for Democracy and 'Time to Reap,' a Thanksgiving presentation for the Dept. of Agriculture. He also wrote the radio play, 'They Burned the Books,' for the Writers' War Board to mark the ninth anniversary of book burning by the Nazis.

Starting his writing career at the age of seven, Benet had written more than a score of volumes, mostly poetry covering American lore. One of his best known books, aside from poetry, was 'The Devil and Daniel Webster,' for which he received the O. Henry award. This book was later made into the motion picture, 'All That Money Can Buy.'

Surviving are his widow, three children, a sister and a brother. His brother, William Rose Benet, is also a noted poet and critic, while his sister, Laura Benet, is a poetess and essayist.

TULLY MARSHALL

Tully Marshall, 78, actor on stage and screen for 57 years, died March 9 at his home in Encino, Cal. An old lung ailment complicated by a heart attack was the immediate cause of death.

Marshall was born William Phillips, in Nevada City, Cal., in 1864, and was aiming at a legal career until he took a course in dramatic literature at Santa Clara University. Starting his stage work in a stock company in San Francisco, he shifted to New York in 1887 to play tragic and comic roles in the company headed by Helene Modjeska. He played all types of parts on the stage, on Broadway and on the road, for more than 40 years and at one time doubled as producer and actor in 'The Builders' at the Astor theatre, N. Y.

Entering pictures in 1916, he played a character role in 'Intolerance,' but his high spot as a film actor was his playing of the old frontiersman in 'The Covered Wagon.' Some of his other parts in voiceless film were played in 'The Merry Widow,' 'He Who Gets Slapped,' 'Redskin' and 'Alias Jimmy Valentine.' After the advent of talking pictures he worked in every major studio in a wide variety of roles. Among his recent pictures were 'This Gun for Hire' and 'Moontide.' His last was 'Behind Prison Bars,' still to be released.

Widow survives.

GEORGE MANKER WATTERS

George Manker Watters, 52, one-time playwright, scenarist, and in recent years, executive aide to Charles Skouras, National Theatre prexy, died of a heart attack, March 14, in Los Angeles. He broke into show business as a manager of vaudeville troupes in the Chicago area, and later managed stock companies throughout the mid-west.

His play, 'Burlesque,' which gave Barbara Stanwyck her first big break, brought him to the attention of Broadway producers. He later went to Hollywood, where he did the screenplay for 'Burlesque' at Paramount and worked at other studios before he joined Fox-West Coast chain as public relations director.

Widow, son and daughter survive.

FREDERICK F. SCHRADER

Frederick F. Schrader, 85, director of Pope's theatre, St. Louis in 1886-87 and Washington correspondent of the St. Louis Globe-Democrat from 1901 to 1906, died recently in New York. He once operated the Tootle Opera House, St. Joseph, Mo.

Schrader was drama critic for the N. Y. Globe from 1907 to 1909. In recent years he had written plays, magazine articles and translations of German works. He also was on the staff of David Belasco, 1906-08, and editor of the N. Y. Dramatic Mirror, 1912-16.

BENJAMIN L. KLEIN

Pvt. Benjamin L. Klein, ex-hoofer (Louis and Vann), was drowned in a creek, near Phoenixville, Pa., March 9.

Klein, whose home was in Philadelphia, stumbled into the creek in the dark while on his way back to the Valley Forge Army hospital, Valley Forge, Pa., where he was stationed.

Klein was inducted in Philadelphia six weeks ago after he had finished a tour with Phil Harris' orch. He once appeared with Earl Carroll's 'Vanities' and was with several musicals.

FRANK E. CAMP

Frank E. Camp, 70, veteran stage actor, died March 11 in Brooklyn. Among his outstanding roles was that of the character lead in 'The Pursuit of Happiness' which he played on Broadway and in London.

Returning from England in 1934 Camp was engaged by George Abbott for the role of Carver in 'Three Men on a Horse.' He played this part for 102 weeks. Then followed a part in 'Brother Rat,' also for Abbott. He had not been active in recent seasons.

Two sons survive.

EDWARD PERCY HOWARD

Edward Percy Howard, 74, first editor of Fox Movietone News, died in Lynbrook, L. I., March 14. He had started in newspaper work in New York 50 years ago, serving in executive editorial posts on The Morning Journal, the Morning Advertiser and The Morning Telegraph.

Howard joined Fox Movietone News in 1926 as editor. He edited the first sound newsreel, shown at the Roxy theatre, N. Y., in 1927. He later became editor of Pathe News.

Widow, son and brother survive.

MRS. ANTOINETTE G. HALSTEAD

Mrs. Antoinette G. Halstead, concert singer who had broadcast in General Electric program over WGY, Schenectady, from 1934 to 1937, died in Rome, N. Y., March 12. She attended New York State College for Teachers in Albany and studied voice in that city. She also studied two years in New York under Beniamino Gigli. In 1935 Mrs. Halstead became supervisor of music at the Rome State School.

Husband, son and sister survive.

FLORENCE MURRAY WALDECK

Florence Murray Waldeck, 67, leading lady of five stock companies that toured the country from 1890 until 1910, died in Warren, O., March 10.

John Murray, Mrs. Waldeck's first husband, operated the Warren Opera House.

A daughter, Mrs. Paul Knelp, of Hollywood, survives.

WALTER FALCONER

Walter Falconer, 36, of Charlotte, N. C., an elephant trainer with Wallace Bros.' circus, of York, S. C., during the past several seasons was burned to death when an oil truck he was driving was wrecked near York recently.

Falconer's truck overturned on a curve, pinning him in the cab.

HARRY BENTLEY

Harry Bentley, 46, film theatre owner and son of the late Walter Bentley, vaudeville agent and theatre operator, died in London recently. He had been chairman of a number of British cinema corporations.

Widow, son and daughter survive.

LYLE BOWERS

Lyle Bowers, 47, film cowboy for 20 years, died March 8 in Hollywood after a long illness.

During his career he rode the celluloid range with Bill Hart, Tom Mix, Hoot Gibson, Gene Autry and other western stars.

BETTY NANSEN

Betty Nansen, 67, Danish tragedienne, died in Copenhagen, March 15. She had been on the stage 51 years.

Miss Nansen appeared in many roles made famous by Eleanor Duse and Sarah Bernhardt.

ALEX A. AARONS

Alex A. Aarons, 52, veteran Broadway musical comedy producer and former partner of Vinton Freedley, was found dead in his Beverly Hills, Cal., home March 14.

Further details in legitimate section.

FRED D. FLEMING

Fred D. Fleming, 47, died from a heart attack in Denver March 10. He was news editor of KLZ, which post he had held from the time the station began using news 10 years ago. Before entering radio Fleming was a newspaperman.

Widow and son survive.

JAMES IRVING LENT

James Irving Lent, 59, former orchestra manager and drummer, died in Brooklyn March 14. Twenty years ago he opened a music store in Brooklyn which he conducted at the time of his death.

Widow and two sisters survive.

HARRY MYERS

Harry Myers, 60, vaudeville actor for many years, died in Elida, O., March 10 of a heart ailment. Since 1931 he had been a motion picture operator.

WILLIAM CHANDLER

William Chandler, 52, veteran music publishers' contact man, died in N. Y. March 12.

Further details in music section.

CLIFFORD SAUM

Clifford Saum, 60, veteran stage and film character actor, died in Glendale, Cal., recently.

Tom Evans, 33, brother of Madge Evans, stage and film actress, died from pneumonia in the Naval Hospital, Washington, March 12. He was a former Hollywood still photographer who became a specialist in the Navy. Miss Evans is currently appearing in Sidney Kingsley's play 'The Patriots' at the National theatre, N. Y.

Mother, 72, of Sam Lee, of the vaude team of Shaw and Lee, died in Brooklyn, March 15. She was Mrs. Mary Levy. Two other sons survive, Harry Lee, associated with Jack Benny for 10 years, and Archie Levy, treasurer of Radio City Music Hall, N. Y.

Father, 70, of Dusty Rhodes, former singer with Jimmy Dorsey orch, died at his home in Emporium, Pa., last week after short illness. Vocalist, now a sergeant in the army air force, flew home from his post in Texas for funeral.

Mother, 77, of Mrs. Charles Freeman, died in Dallas, Texas, March 14. Freeman is Interstate circuit executive, now in London handling servicemen entertainment for the Red Cross.

Marguerite Berge, 49, wife of Louis Berge, legit boxofficer, died in N. Y. yesterday (16) after an illness of three years. He's in the Center ('Stars On Ice') boxoffice.

Kill Disney Bill

Continued from page 3

tion problem hitherto confronting the film industry. The Senate amendment is, of course, more satisfactory than the Disney measure, since it does not provide the right to raise salaries up to the $25,000 limit without OES approval.

Apart from the feared inflationary aspects of this latter phase of the Disney bill, film companies were more directly concerned with the possibility that it would have left the door wide open to unbridled wage and salary demands. The Disney bill, in its original form, would have forced studios to consider possibility of raising production costs by $25,000,000 to $30,000,000 more annually.

Effect of the Senate action will be to ensure retention of contract lists by the majors. Among big pre-Pearl Harbor money-makers which studio toppers have figured would reduce film appearances, as a result of the income ceiling, were names without which national grosses could have been dented, including Fred MacMurray, Humphrey Bogart, Fredric March, Cary Grant, George Raft, Bing Crosby, Joan Crawford, Pat O'Brien, Jeannette MacDonald, Loretta Young, Paul Muni, Betty Grable, Charles Boyer, Joan Fontaine, Paulette Goddard, Errol Flynn, Dorothy Lamour, Ann Sheridan, Edward Arnold, Barbara Stanwyck, Rosalind Russell, Deanna Durbin, Judy Garland, Gary Cooper, Ingrid Bergman, Jack Benny, Don Ameche, Fred Astaire, Sonja Henie, Abbott and Costello, Spencer Tracy, Katharine Hepburn, Ginger Rogers, Bob Hope, Lana Turner, James Cagney, Mickey Rooney, Rita Hayworth and Joel McCrea.

Absence of these would create serious dearth of potent marquee values when added to list of male b.o. draws who have gone into the service, or whose induction is imminent, such as John Garfield, Robert Taylor, Robert Cummings, Henry Fonda, Tyrone Power, Clark Gable, Gene Autry, James Stewart, Victor Mature, et al.

Features of Disney Bill

Specifically, the Disney bill would:

1. Cut down all who earned more than $25,000 net before Dec. 7, 1941.

2. Make it legal for every other salary earner in the United States to earn up to $25,000 net, irrespective of the War Labor Board or Little Steel Formula.

In the two days of debate on the bill in the house, Congressman Disney freely admitted that the lid would be off for salary earners, but insisted that would not be inflationary.

The house vote on the Disney bill Friday was 268 to 131, with 190 Republicans and 78 Democrats handing Roosevelt his first Congressional rebuke since he took office. The 'nays' came from 115 Democrats, 12 Republicans and four members of minor parties.

Before the final ballot, administration sought unsuccessfully to recommit the Disney portion of the overall bill. They also attempted to block out the inflationary section without success.

Roosevelt first called for the $25,000 salary ceiling in a message to Congress on April 27, 1942. The legislators turned thumbs down and then Roosevelt disregarded the intent of Capitol Hill by instituting the lid by fiat. Recently, after the Disney bill was well started, the President attempted a compromise which was turned down. He offered to remove his ceiling if Congress would pass tax legislation to confiscate, in effect, all income above $25,000 net.

MARRIAGES

Betty Reed Doerr to Alan Hale, Jr., in Hollywood, March 12. Bride is a screen actress. Groom recently checked out of pictures to join the coast guard.

Peggy Lee, vocalist with Benny Goodman's orchestra, to Dave Barbour, guitarist with the band, March 8 at Los Angeles.

Frances S. Gashel to Boris W. Mosen, in New York, March 6. Bride is private secretary to Arthur J. Israel, Jr., executive assistant to Barney Balaban, president of Paramount.

Anita Kurt, singer on the Tommy Riggs radio show, to Lieut. Frank Ellis, Jan. 23 in Los Angeles.

Judy Canova to Pvt. C. B. England, U.S.A., in Newton, N. J., March 14.

Elaine McAllister to George K. Arthur. Groom is former film actor now with Eagle Squadron overseas. Marriage was solemnized prior to groom's recent departure abroad.

Gertrude Lanza to Lt. W. Brevoort Potts, Jr., in Boston, Feb. 26. Bride is Yankee Network publicity director.

BIRTHS

Mr. and Mrs. Dick Hoover, son, in Indianapolis, March 8. Father, now in army, was former p.a. for Pittsburgh Playhouse and South Shore Players, Cohasset, Mass., and ex-director of Indianapolis Civic theatre.

Mr. and Mrs. Eddie Steinfeld, daughter, in Pittsburgh, March 7. Father, sgt. in army, was formerly with PRC office in Pitt.

Mr. and Mrs. Joseph Troese, son, in Pittsburgh, March 1. Parents own and operate Liberty theatre, Sligo, Pa.

Mr. and Mrs. Forrest Willis, daughter, March 12, in Albany. Father is announcer, newscaster and entertainer over WOKO and WABY.

Mr. and Mrs. William Wellman, daughter, March 13 in Los Angeles. Father is the film director.

Mr. and Mrs. Eddie Pripps, son, in Chicago, March 7. Father is orchestra director at the Latin Quarter Cafe, Chicago.

Mr. and Mrs. Wayne R. Griffin, daughter, in Chicago, March 8. Father is a Blue Network staff announcer in Chicago.

Mr. and Mrs. Irving Sherman, son, March 10, in New York. Father is assistant advertising sales manager of Columbia in h.o.

Mr. and Mrs. Don Pontius, daughter, in Chicago, March 7. Father is midwestern sales promotion coordinator for the Mutual Broadcasting System.

Mr. and Mrs. Charles Dant, son, March 14, in Hollywood. Father is NBC music director. Mother is the former Nell Call, band and radio singer.

OWI Revamp

Continued from page 3

Davis elevated him to special assistant. Lewis will also be in charge of plans and production for the Domestic Branch. One of the things he plans to do is to make things mesh. In the past, radio would be plugging a particular war theme one month; films might not get around to it until the following month; and it might have been a couple of months after that before graphics and publications got started on it. From now on, they will be timed to hit together.

OWI Reorganization

Under the reorganization, as announced by Elmer Davis, following changes are made:

Bureau of Intelligence, which operated a year-around continuous private Gallop poll of what the people on the street thought about Government actions, is abolished and its operations cut in half. It is thrown into the Bureau of Special Services headed by Katherine C. Blackburn. Keith Kane, New York lawyer, who headed Intelligence, goes back to N. Y. to practice law.

Bureau of Publications and Graphics (under Bill Lewis) will be split in twain. Lieutenant Commander Price Gilbert, ex-Coca-Cola billboard and poster specialist, is on loan from the Navy to handle Graphics. A chief is yet to be named for Publications.

Jimmy Allen, assistant director of Domestic Branch, takes over administration of news, publications and special services.

Gardner Cowles, mid-West publisher, remains big boss of the entire Domestic Branch, Lewis and Allen becoming his two topdrawer aides.

Abe H. Feller, ex-Yale Law School professor, who was a special assistant to Davis, is elevated to general counsel of OWI.

Mellett Sticks With Pix

Motion Picture Bureau remains under Lowell Mellett much the same as at present. Mellett acquires a new Industrial Film Unit which will be responsible for the production of incentive pictures for use in connection with the war production drive in factories.

There will be six inter-departmental deputies to maintain relations with important Government departments and agencies such as the armed forces, WPB, etc. They are Nicholas Roosevelt, Leo Rosten, Clyde Vandeburg, James Rogers, James Brackett, and another man yet to be named.

Lyman Bryson, former radio figure, becomes special advisor to Cowles. Dick Dorrance is to prepare policy guides on new OWI domestic policy for the benefit of the bureaus of the Domestic Branch. Domestic plans division is changed to the Offices of Program Coordination under Drew Dudley. He will coordinate information campaigns.

News Bureau, under George Lyon, former N. Y. World-Telegram m. e., acquires some new departments—the photographic division and the foreign language division.

Bureau of Field Operations, which will supervise the field offices and operations of the Domestic Branch, goes under Robert Huse.

Streamlining of the Branch, Cowles estimated, will result in savings of $400,000 annually and in the dropping of from 100 to 150 of the branches' 1,500 employes. Cowles disclosed that the branch will ask about $10,000,000 for its operations during the 1943-44 fiscal year. Overall, OWI will probably request $45,000,000 from Congress.

Ration Show

Continued from page 1

privilege in New York, is sharing the cost of the original production with the OPA and the Department of Agriculture. Latter is lending the producer, Ben James. Kermit Bloomgarden, who's served in a similar capacity for numerous Broadway successes, is general manager.

Arthur Arent, who wrote 'One-third of a Nation,' most famed of the 'Living Newspaper' dramas, has done the script. Howard Bay has designed the sets and Peggy Clark the costumes. Both are Broadway regulars. In the cast are George Spaulding, Hilda Vaughn, Ralph Bill, Louise Larabee, Paula Bauersmith and many other players.

Production will consist of innumerable scenes, 37 of them slide projections. Free use will also be made of film sequences, which are being provided by the OWI film unit.

Literati

Newsprint Woes Pile Up In S. A.

Newsprint scarcity throughout Latin-America again has publishers besieging embassies and burning up the wires in an effort to see what can be done to meet the shortage. Dailies, especially in Argentina, whose owners have gotten increasingly gray-haired from dependence upon spasmodic shipments from Canada via the U. S., are now hoping that Swedish paper may fill the gap. Cost of print is almost double but majority of publishers are less worried about that than fact they may have to shut down altogether.

Number of sheets are down to their last stocks and have urged assistance, especially from the States, on the basis that they are the chief vehicle of pro-democratic information and that shuttering will do much to aid the Axis. Been considerable discussion about the possibility of adoption of the English wartime system of uniform cuts in newspaper size plus an upping of advertising rates. While cost of print in Latin-America is almost five times more than at the beginning of the war, dailies have not reduced more than 50% in pages, if that.

Pointed out that general agreement for sharp advance in ad rates all round would bring a reduction of purchased space, but that the eventual result would be to save many dailies that otherwise will have to go under.

Cerf Scores Book Exhibit

American Institute of Graphic Arts is taken over the coals by Bennett Cerf in The Saturday Review of Literature for its public exhibition of 'The Fifty Books of the Year.' The Random House prez likens the titles of the 50 chosen tomes to the 'fevered fancies of an S. J. Perelman,' as he comments on the universal 'appeal' of 'The Pirotechnid of Vannoccio Biringuccio.' 'A Sketchbook of American Chess Problematists.' 'Fortsas Bibliohoax' and 'A Guide to the Manuscript Collection of the William L. Clements Library.'

'In a year when the Government has stressed the obvious need for the conservation of every element that goes into the making of a book, and publishers are racking their brains to find ways of saving paper, binding materials and manpower, the public exhibition of a collection of books that consists in such large part of useless trivia and indulgences of subsidized private presses strikes us as a piece of flagrant bad taste,' says Cerf.

Publisher makes an appeal for discontinuance in the future of exhibitions of books produced 'without regard to time, expense and content.'

Time War Correspondent in N.Y.

Harry Zinder, Time mag's Middle East correspondent, with the British 8th Army, and former 'Variety' mugg in Cairo, back in New York on furlough, first time in seven years.

He appeared the other night on the March of Time radio series, giving his views on the Middle East war situation.

N. Y. Times' Complete Morgan Obit

N. Y. Times appeared to have beat the morning field on the death of J. Pierpont Morgan Saturday (13) morning. Flash of the financier's passing at Boca Grande, Fla., was received at 3:31 a.m., 21 minutes after demise, with page 1 replated and the 'late city' or final edition again going on the press before four o'clock. Times' extended obituary had been written two days previously, Morgan's death being anticipated.

Additional cost of replating was comparatively small, running between $300 and $400, mostly for shop overtime.

During the day it was discerned that other a.m. dailies also replated and carried the obit, but evidently the Herald Tribune printed but few copies, which did not reach midtown readers. Reported that the Morgan family's copy of the Trib did not carry the news of his death.

OWI Cracks Down on Releases

Office of War Information is in a fair way to solving the paper shortage, single-handed. To date, it announces, it has eliminated 42,317,000 copies of informational publications and press releases of the Federal Government, in its drive to cut down on the operations of Government information branches. Publications account for 34,528,000 copies of the savings, and press releases for the other 7,789,000.

OWI has brought about the elimination or curtailment of 832 departmental publications and pamphlet series. Biggest nick was in the Department of Agriculture which cut down its paper output by over 16,000,000 copies a year. Department of Commerce free reading matter was lopped to the tune of 7,300,000 annually, with the Interior Department a good third.

Pat Robinson's Book

Pat Robinson, INS correspondent, just back from New Guinea, is grinding out a book for Random House which may be labeled 'MacArthur's First Offensive.'

RH meantime is rushing Darryl Zanuck's new book on Tunisia for April 1 publication, and George Jessel's autobiog for June publication. Bennett Cerf, prez of Random House, in trade advertising, calls Jessel 'the ideal author; he not only paid for a half-page ad in 'Variety' to advertise his forthcoming book, without dunning the publisher for half the tap of the ad, but also trailerized it on several commercial broadcasts.'

N. Y. Telegraph's Guild Pact

N. Y. Morning Telegraph, Daily Racing Form and Daily Racing Guide (Triangle Publications, Inc.) signed a single-unit contract with the American Newspaper Guild March 4. Contract is for a year and provides for five-day 40-hour week, maintenance of guild membership and a minimum scale.

Organization and negotiation proceedings, which required the intervention of a War Labor Board conciliator, consumed 13 months.

James R. Young's Publishing Stint

Far Easterner, Inc., has been chartered in Wilmington, Del., with N. Y. office listed for publication of a weekly newspaper known as 'The Far Easterner.' James R. Young is designated as publisher and the corporation has a capital stock of $100,000.

Young for some time was correspondent in Japan for International News Service and was general Far East rep for King Features Syndicate. He was imprisoned by the Japs several years ago but was later released. He returned to this country in 1941.

Proposes Group Libel Law

State Assemblyman Robert J. Crews, Republican, of Brooklyn, has introduced a measure which defines group libel as malicious publication by writing, printing or other representations, or by radio broadcasting, which exposes persons because of race or religion to hatred, contempt or ridicule, or causes such persons to be shunned or to injure them in business.

The measure makes malicious publication of group libel a misdemeanor.

Reynolds' 7 to 5 War Odds

Quentin Reynolds' prediction made during an interview with the Miami Herald that the 'Allies are a seven to five shot and no better' to win the war, stirred up considerable excitement in Miami, where he and his wife, Virginia Peine, are awaiting clipper accommodations to Europe, where Reynolds will cover the Russian campaign for Collier's.

The prediction was made in view of Russia's desperate battle, and was followed by a Herald editorial that 'this (prediction) is to be preferred rather than the false optimism that we were a 100 to one shot.'

Cutting Size of Comics

Cuts and threatened cuts in newsprint supply will bring a change in the familiar size of comic strips as publishers make efforts to conserve paper.

One of the most important steps in that direction during the past week was the announcement by Hearst's King Features Syndicate that it would hereafter provide its Sunday color comics in one-third page size to papers that wanted them in the reduced proportion.

Shortage of Newsmen in D. C.

Shortage of newspapermen in Washington is becoming acute. Dearth of experienced men is being felt chiefly on copy desks and in the makeup groups.

It is estimated that the Government now has gainfully employed more than 800 first class scribes who have left the Fourth Estate for war work. In most cases they get more than the Guild scale in Washington and are set for the duration. One handicap in recruiting men with experience is that dailies are hiring only for the duration, with some insisting on the signing of a waiver that the job is only until the armistice or peace comes.

Competition for experienced men has become so keen, dailies are raiding each other's staffs. City editors say influx of women to reportorial staffs has not worked out for efficiency. Distaff novices lack news sense, are without experience and training and inclined to be careless. There has never been more sloppy reporting in Washington and they blame it on the war.

Citations for 8 Philly Newsmen

Eight Philly newspapermen received awards for excellent craftsmanship in a competition sponsored by the Mercantile Library and the Pen and Pencil Club of Philadelphia.

Prizes consisting of war bonds went to Lorenzo (Pat) Lavey, Record, for exposing a police-political tieup in South Philly after posing as a political stooge for a police captain; Frank Toughill and William B. Mellor, Jr., Record, for impersonating two Nazi U-Boat officers and walking through town unmolested; Jerry Doyle, Record, for best cartoon of the year; William Springfield, Record, for photograph best depicting war effort; Harold Wiegand, Inquirer, for best editorial; Joseph H. Miller, Inquirer, for story which did most for citizenry (expose of proposed hike in gas rates); Frank Yuetter, Bulletin, and Lanse McCurley, Daily News, best sports stories, and Morley Cassidy, Bulletin, best series.

LITERATI OBITS

Gustaf A. Bolander, 79, retired newspaperman, died last week in Porter Sanitarium in Denver after an extended illness.

Frank Waldo Manson, 67, editor of the Augusta (Me.) Daily Kennebeck Journal and the Waterville (Me.) Morning Sentinel, died in Augusta March 12.

Lawrence Crock, 83, editor and publisher of the Chicago Folke Vennen, Scandinavian language religious newspaper, died March 11 in Atascadero, Cal.

Pvt. Max Carruth, 45, ex-N. Y. newspaper writer and formerly on the art staff of the N. Y. Times, died recently at Camp Truax, Madison, Wis.

Alaric M. Smith, 83, president of the Crawfordsville (Ind.) Journal and Review Printing Co., died March 6. He was past president of the Indiana Republican Editorial Association.

Helen Dare, 76, former foreign correspondent and newspaper feature writer, died in San Francisco March 14.

CHATTER

Eve Curie's new book, 'Journey Among Warriors,' due off the presses April 16.

Old St. Nicholas mag being revived by Jill Stern, wife of J. David Stern, the newspaper publisher.

James Ross, Pittsburgh Post-Gazette lensman, has resigned to take an overseas berth with the OWI as a roving photographer.

Kay Boyle has returned from the West with the completed manuscript of her new novel, to be published by Simon & Schuster.

George Washington U., Washington, D. C., has a special course in 'newspaper Chinese.' Idea is to teach students how to read Chinese newspapers.

Al Toombs, war agencies specialist for the Washington Star, has resigned from that daily to become Washington editor of the Woman's Home Companion.

Hugh Gibson, ex-ambassador to Belgium and Brazil and co-author with Herbert Hoover of 'The Problem of Lasting Peace,' now an editor of Doubleday-Doran.

Unusual 64-page booklet titled 'Hawaii at War' and covering in dramatic detail Hawaii's record thus far in World War II has just been published by the Honolulu Star-Bulletin.

Sanford Martin, editor of the Winston-Salem (N.C.) Journal and Twin City Sentinel, will resign from the North Carolina Department of Conservation and Development, of which he is chairman, to accept a place on the new State Board of Education.

Dick Fortune, asst. drama editor and rewrite man with Pittsburgh Press, has been appointed baseball editor for Scripps-Howard sheet, replacing Lester Biederman, now a first lieutenant in the Army Air Force in Australia. Fortune will continue to write an occasional theatrical review and also his semi-weekly night club column.

Mrs. Helen Nolan Neil, former Albany newspaperwoman and widow of the late Edward J. Neil, AP correspondent killed during the Spanish Civil War, has resigned her position as director of the war information service office of the N. Y. State War Council. She joins Ex-Governor Lehman's relief project in Washington on public relations.

Isabella Taves, associate ed of Look mag, is author of the just-published 'Successful Women' (Dutton, $2.50) which 'profiles' the femmes in their respective fields, from merchandising and advertising to such show biz personalities as Helen Hayes, Katharine Cornell, Cornelia Otis Skinner, Mary Margaret McBride, Anne Hummert, Jane Crusinberry and Gladys Swarthout.

Tribute to Actors

Continued from page 2

exceptionally fine discourse included the whole field, from the unknown vaudevillian to players who have reached stardom, and he added that there are but two Hollywood names who have not done war work to date. He stated that 263 professionals have followed the Army overseas, taking the risks and withstanding the hardships that accompany such service. Those players were sent by ship, bomber and transport plane and will continue to appear in the far places. He pointed out that the tragic Clipper crash, which cost the lives of Tamara and John Rognan, with grave injuries to Jane Froman, Gypsy Markoff, Jeanne Lorraine (Mrs. Rognan), Grace Drysdale and Yvette, should spur actors to double their services to the armed forces.

Lynn Fontanne read Shakespeare's adieu to the stage from 'The Tempest.' Lawrence Tibbett thrilled the gathering by singing 'The Lord's Prayer.' Walter Vincent, Actors Fund head, was eloquent in his remarks. The Golden Gate Quartet was in high with its spirituals. Fred Waring, with his musicians and choral group, sent over a thrilling finale with 'Onward Christian Soldiers' and their noted arrangement of 'Star Spangled Banner.' Invocation was by John J. Stoudt, chaplain Second Service Command, U. S. Army.

Unions on Job

There was splendid cooperation by the stagehands and musicians unions, with Solly Pernick and William Feinberg, IA and AFM Local officials, doing committee work as well. Fact that it had not been publicized that the public was welcome and that it was an admissionless event, evidently held down the attendance. Slightly more than 100 invitations had been extended to professionals and heads of the numerous stage groups and nearly all attended, plus a priest, an Episcopal clergyman and rabbi, who did not otherwise participate.

Among those also seated on the stage: Gertrude Lawrence, Rachel Crothers, Alfred Lunt, Constance Collier, Marcus Heiman, Arthur Hopkins, Selena Royle, Helen Menken, Christie MacDonald, Margaret Pemberton, Ray Bolger, Philip Loeb, Elena Miromova, Paul Dullzell, Minnie Dupree, Margaret Dale, Eugenie Leontovich, Sam Forrest, Harry Brandt, Vincent Jacobi, Morris Carnovsky, Florence Marston, Clifton Webb, Allen Schnebbe, Lenore Harris, Beverly Bayne, John Golden.

A. T. A. M.

Continued from page 43

from $150 to $165. Agents going out of town will be paid $190 for the first six weeks and $165 thereafter, which follows the $15 increase formula. Second agents on tour must be paid $115.

There are some points in controversy which were not settled by the arbitration. One question is the number of weeks an agent shall be paid when he goes to the road for tryouts. He must be on the job whether the show has opened or not and ATAM thinks there should be a minimum of three weeks under salary, managers holding out on that. Also the agent shall be paid two weeks prior to premiere if the show opens cold. Union also wants the company manager to be paid for two weeks before opening, instead of being under salary for three days, as now. There are local area scales for managers and agents and ATAM seeks increases in proportion to the new scales on Broadway.

ATAM's negotiating committee: Oliver M. Sayler, business agent; Sidney E. Cohn, counsel; Morris Jacobs, chairman; Victor Samrock, Richard S. Maney, Leo Freedman, Howard Herrick, Forrest Crosman and Barclay McCarty.

Stanton Griffis

Continued from page 5

cost of between 500,000 and 600,000 krona, the equivalent of about $125,000, and some of them, Griffis added, are very good.

As in Sweden, the people in Portugal refuse to patronize German-made product, with result there are substantially no films from the Reich to be seen there. Unable to get their pictures played, Germany last year took over a theatre in Portugal, but even though thousands of passes were handed out, the people would not come, the Par executive stated.

Besides the absence of newsreel bookings in Finland, the distributors of reels are also terribly handicapped in Spain due to German influence in that land. U. S. and British newsreels are heavily censored there, Griffis asserted. The Spanish government has taken over the entire UFA organization in that country and will get out its own newsreel.

Speaking of war propaganda, with newsreels playing an imporant part in that direction, Griffis made the observation that the German propaganda machine is 50 times as big as we have or ever will hope to attain.

While abroad, Griffis devoted considerable time to the staging of Red Cross and Special Service shows for servicemen, stating that literally countless performances are given, but adding that the best thing this country is providing for soldiers is film. The boys beg for picture shows and are getting pictures that are hot off the Hollywood assembly lines.

'Imagine being in the heart of Liberia with nary a white woman to be seen nor a drink to be had but with picture shows being given every night,' Griffis said. The boys get a flesh show or a boxing match every now and then, also. Harvey D. Gibson, president of Manufacturers Trust Co. and member of the Par directorate, is remaining on the other side to supervise Red Cross shows, mobile canteen units, etc. Griffis noted that Gibson is doing a sensational job with Dwight Dere Wiman and Charles J. Freeman as aides.

Asked whether he had negotiated the deal under which Par acquired a substantial interest in Scophony, English television company, Griffis said that it was worked out here before he left for London. Television, however, he stated would be out for the duration. Griffis, going off salary at Paramount in face of Navy Relief, other activities, will spend more but not his full time with Par in future. He does not intend to return abroad but will probably spend a couple weeks in Florida.

H'wood Hayseeds

Continued from page 2

white-laced Wyandottes, and he means business, by cracky. Still another businesslike agriculturist was Mrs. Nate Blumberg, who offered walnuts and eggs for beef, milk and butter.

Cass Daley thought it was a lost-and-found column and advertised: 'My lawn is gone, doggone. Let me have any information you have on the whereabouts of my meadow tescue, last seen on night of recent low fog (the big drip!).

Some of the other ads were:

Bob Burns—Have on hand 200 tons alfalfa hay, 150 tons oat hay, 1,500 sacks barley, 64 fine pigs ready to kill, 200 laying hens and 300 friers. These ain't for sale. Just wanted to let you know I got 'em.

Clem Bevans—Two Nubian milk goats, 50 Rhode Island Reds, a vegetable garden, a barn and chicken house occupy what was, two weeks ago, a magnificent lawn. My Collie thinks I'm nuts. What do YOU think?

Harold Peary — Will swap Great Gildersleeve Brand Walnut meat for any other kind of meat except horse.

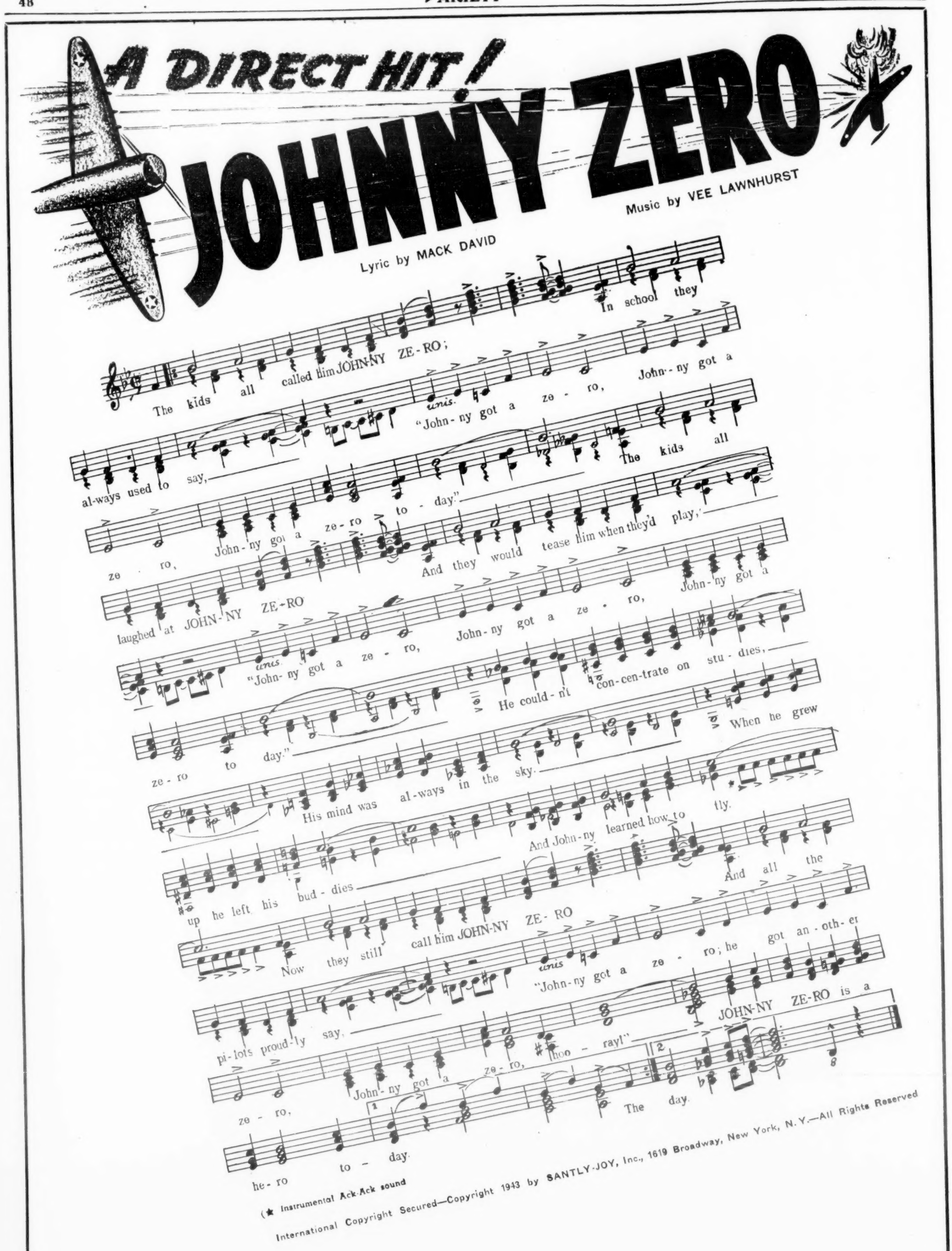
Don Quinn—Wanted, T-bone steak or shoes for Valencia oranges or, what have I?

Zern Joins WB

Ed Zern, advertising writer and account exec with the N. W. Ayer & Sons ad agency, joined Warner Bros. homeoffice staff Monday (15) to work under Gil Golden on trade advertising, national magazine copy, point-of-sale newspaper advertising and radio copy.

Zern was with Ayer for several years.

WB has budgeted $250,000 for 'Mission to Moscow,' highest for any picture it has ever released.



SANTLY-JOY, Inc., 1619 Broadway, New York

TOMMY VALANDO, Prof. M'g'r

PAUL SALVATORI
Chicago

JACK FAY
Boston

MURRAY LAZAR
Hollywood